

#### In This Issue:

#### **ITC Competition**

The results are in from our first annual Upper and Lower Case International Typographics Competition—initiated to attract examples of typographic excellence in which ITC typefaces were utilized.

#### Copyrights, Typefaces & You

Congress is now considering a major revision of the copyright law. The editorial explores the new ethical climate it will bring should such a bill become law and exactly what it would mean to the world of typefaces and to you.

#### **Happy Holidays 1976**

Silence is the fittest reply to folly." This ancient Arabic proverb has nothing whatever to do with the above title being nothing more than a brazen diversion to cover our late appearance with the season's greetings.

#### **Deidi's Walls**

Deidi Von Schaewen is a talented graphic designer/ photographer whose dazzling photographic display of exceptional walls are soon to be seen the world over in her forthcoming book.

#### Ms. Susie and Dorothy Yule

According to Webster, yule is an exclamation expressive of joy at Christmastime; according to U&lc, it's the surname of identical twin sisters whose artistry brings joy the year round.

#### **A Christmas Feast**

Now who in the world would think of contributing an article to this publication of a 3-colored Italian Christmas feast - in glorious black and white? Mo Lebowitz, that's who! For a delicious sampling of his unique wit, we heartily recommend that you put on your bib, get out your Pantone book, and join us in a delightful Lebowitz Christmas feast.

#### **Ampersands**

Last issue, we introduced a new feature of famous ampersands, illustrated with commentary by Jerome Snyder. The man's extension of a good idea seems virtually limitlessso here again, eight additional fantastic ampersands.

#### Something from Everybody for U&lc

We really started something when we casually suggested that those who liked us (and those who didn't) might drop us a line or two if it pleased them. Well, we asked for it and we got it—with illustrations thrown in for good measure.

#### Something for Everybody from U&lc

A regular feature of titillating trivia that also conveys practical knowledge, cements arguments, comments on the oddities of life, and demonstrates (sometimes) universal truths.

#### French Postcards

If you're thinking the above is a put-on, and we're only going to con you with vicarious thoughts of Montmartre, you're wrong. So let your sexual fantasies run amok, skip quickly past the earlier pages, and — oh well, let Herb Lubalin tell you all about it. He was there.

#### What's New From ITC?

ITC Bookman in four weights (Light, Medium, Demi, and Bold) are the new typefaces from ITC which licensed subscribers are authorized to reproduce, manufacture, and offer for sale.

#### **Crossword Puzzle**

Gertrude Snyder, like her spouse Jerome, has a very fertile mind. In this instance, she's turned it to a crossword puzzle -but with an added catch. Whether or not you're a crossword freak, we think you'll find Gertrude's puzzle a real typographic challenge.



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# PROSDAYING COMIDAN

We are pleased to report that our first annual competition—initiated to aftract examples of typographic excellence in which ITC typefaces were utilized—has met with a reader response far exceeding even the outside hopes of our editors.

More than 1000 entries were submitted, with a gratifyingly high number of pieces superior in quality and imagination.

Although Price, Waterhouse wasn't engaged, in this instance, to vouch for the sanctity of the sealed envelope containing names of the winners, no other stone was left unturned by the **U&Ic** staff to insure a competition that would be at once without favoritism and completely above reproach.

The jury, which judged each and every entry, reads like a virtual "Who's Who" in the graphics design field. The jurors were such prominent leaders in the field as Lou Dorfsman, Ruth Ansel, Gene Federico, Milton Glaser, Gennaro Andreozzi, and George Lois.





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#### **Editorial**:

#### Copyrights, Typefaces & You

#### Where are we now?

Congress is now considering a major revision of the copyright law. This could include provisions for copyrighting new typeface designs. In recent hearings the pros and cons of such protection have been presented to a Subcommittee of the House Committee on the Judiciary by Ms. Barbara Ringer, the Register of Copyrights, and by proponents and opponents of such legislation from the typographic industry as well as representatives of publishers, designers and other interested parties.

#### Where are we heading?

The tone of the recent hearings is most encouraging. A new copyright law may include protection for new typeface designs coupled with safeguards for the several interests concerned about the side effects of such protection. We believe that the great interest shown by thousands of people concerned with this important issue helped create a climate contributing to such an outcome.

#### Pros and cons

The arguments for and against amending H.R. 2223 to protect new typeface designs were summarized by Ms. Ringer as follows:

"Proponents of typeface design protection argued that new photocomposition techniques have made unauthorized copying of typefaces an urgent problem, that original designs for fonts of type are the 'writings of an author' in both the constitutional and the statutory sense, that no case law in any field rules out their copyrightability, that registration for typeface designs would impose no burden on authors and reprinters, and that both Titles I and II of the revision bill should be amended to make clear that typeface designs can be considered 'original' and that fonts of type are 'useful articles.' They also recommended that the term of protection under the design bill be extended for 15 years, to conform with international standards.

"Opponents argued that neither Title I nor Title II of the bill as drafted protects typeface designs; they opposed any amendment of Title I to bring typeface designs within the desirable for contemporary needs. scope of traditional copyright protection, and they stated that little II would be inappropriate without 'very extensive amendment including mandatory licensing at reasonable rates.' They argued that the issue is not one of 'typeface piracy,' but of creating exclusive rights for a few big manufacturers, who would use them to enforce tying arrangements between their machines and fonts. Concern was expressed by a rep-

resentative of magazine publishers lest recognition of exclusive rights might lead to suits to enjoin publication of printed matter. Representatives of typographers and the American Institute of Graphic Arts expressed concern about the danger of excessive protection that would foreclose the use of certain typefaces."

#### Recommendations

The Register of Copyrights recommended that protection with safeguards be written into the bill and advised that under the present law registration should only be made on the basis of a clear-cut judicial decision which may be forthcoming. However, she advocated protection under Title II of the bill and advised that the various positions might be accommodated if:

"[a] liability were clearly restricted to the unauthorized duplication of the design in the manufacture of fonts, matrixes, etc., and if printers, authors, publishers, etc., were clearly freed from any risk of liability; and ...

[b] a compulsory licensing system were established under Title II, allowing anyone to manufacture a font, etc., reproducing a protected typeface design on payment of a reasonable fee.

"This proposal would obviously require careful elaboration as to content, form, and procedure. However, the Copyright Office considers this the best hope of resolving an important and difficult problem, and would do its best to contribute to a productive result."

She further recommended that protection be for five years with two five-year renewals, thus putting the new law in agreement with the provisions of the 1973 Vienna Typeface Convention.

#### What all this means to you

When such a bill becomes law, it will promote an ethical climate as well as typeface and typographic quality, quantity, and availability. The effect on costs, to all concerned, will be literally negligible.

Ethically, it will make possible a royalty structure that will properly reward the talent and labor of the creator of new typefaces, and it will make it economically possible for manufacturers to develop and promote such new faces as may be considered useful and

In today's photo/electronic typesetting era, the designer of a new typeface has his income limited since each font is normally sold only once to a customer. There are rarely replacement orders as is necessary with metal type or matrices. The designer, before to replace the repeat markets of yesterday if he is to be encouraged to continue to practice his creative craft. The new copyright law would assure the designer of such an environment, one also in which royalties would be earned by the popularity of the design. Best sellers, with type as with books, would earn the most royalties especially if there is no unauthorized duplication.

The quality of typeface designs should rise as the best talents, many now avoiding this field, are attracted to it by copyright protection and a fair royalty structure.

The quantity of new designs, subject to the needs and demands of the market, should more easily and promptly meet the market demand as the economic hazards of marketing new typefaces are reduced by copyright protection.

The availability of the new faces all over the world and across the spectrum of machines and materials will be potentially universal. And, with manufacturers no longer deterred by fear of unauthorized copying, more fonts will reach the market more rapidly than is now possible.

The cost of these gains to the manufacturer, designer, type shop, and material supplier or ultimate customer is literally negligible, especially considering that typeface film fonts today cost a fraction of what the same typeface would cost if made for metal typesetting, and further, considering that a machine owner usually purchases a particular film font only once.

The prices for film fonts will be competitive under any mandatory licensing provisions of the proposed copyright laws because manufacturers will be required to make all copyrighted typefaces licensable to each other. It is our belief that the principles of price competition will prevail in this field as they always have in every other industry and the prices for film fonts will be kept in line.

The only manufacturers who stand to lose under the new copyright law are those that choose to wait until others have invested time, money, and effort and then, as in the past, make unauthorized copies of the work product of other manufacturers and offer such copies at lower prices than can be offered by the original developer.

And finally, the acid truth. The incredible fact is that the purchase of a copyrighted typeface film font, which may include such items as a designer's royalty fee, development costs, and marketing overhead, might not add one full cent to the cost of any single job in the course of just one year of the font's normal use!

#### Conclusion

Passage of the copyright bill with new typeface design coverage may be in sight. If it includes the safeguards called for by the therefore, needs a broader market than ever Register of Copyrights, it promises a bright future for all concerned with typographic ethics and quality. U&lc will keep you informed as this bill moves through Congress.

## PROSIDIVINA ANNUALUPPER ADMPKATATON







Ruth Ansel







Lou Dorfsman

Milton Glaser

George Lois

Gennaro Andreozzi

Gene Federico

For those who, for one reason or another, may not be as first choice for art director's art director. Whether for familiar with these names as those in the trade who have long considered them (as is said) "household words," a brief note on each may be in order:

**Lou Dorfsman** probably holds some sort of unofficial record with his year in-year out of garnering of Art Director medals, CA citations, and AIGA awards. As VP of Advertising and Design for the CBS Broadcast Group, Dorfsman's work epitomizes the very best to be found in the area of corporate design.

**Milton Glaser** has been largely instrumental in putting graphic design on the modern art map. Glaser's interests are protean—ranging from editorial to city projects to museums and you name it. Among his many accomplishments, he is design director for New York Magazine and The Village Voice and, with Seymour Chwast, initiated what has come to be known as the "Push Pin" style.

Ruth Ansel, the lone woman juror, is that "rara avis" of her profession—an art director of the first class in the specialized field of newspapers. Readers of the New **York Times** Sunday magazine section, of which she is art director, have seen her impeccable design accomplishments.

George Lois is Chairman of Lois Holland Callaway, the second agency to share his well-known Greek name. This much lauded art director is a controversial, dynamic, enterprising talent who is never afraid to say what he thinks—and never afraid to think. From "I don't hab a code?" to "Launch a Cutty" (Sark), his advertising campaigns dare not only to be different but to rate among the very finest.

Gennaro Andreozzi is a shining example of art director turned film director. Head of his own film company Gennaro Andreozzi, Inc. he was in the forefront of the creative revolution in advertising and design, and produces commercials and industrials for clients like Guerlain who appreciate the award-winning style and freshness of the "Andreozzi touch."

Gene Federico, last but far from least, is hands-down

Cornsilk, The New Yorker, Elizabeth Arden, or Steinway, Gene has established Lord Geller Federico as an agency devoted to the taste and distinction that makes art direction a true art.

So much for the jurors. Now, on to the winners—of which there are twelve who were chosen unanimously. Another twenty-four were chosen by a majority. There are no best-of-category or best-of-show selections. All pieces shown are considered by the judges to be of outstanding quality and will subsequently be put together as a traveling show available on loan throughout the world.

It is interesting to note that, out of all the selected entries, only five were submitted from New York (winners hailing from such diverse corners of the globe as Solna, Sweden; Sunnyvale, California; Frankfurt, West Germany; and Hookstown, Pennsylvania). Insomuch as only two of the New York entries were unanimous winners, it would seem to bear out the old adage: "You're never a hero in your own home town."

The designs submitted speak eloquently for them-

selves. But, a final word:

With "anything goes" now in film and electronic typography—with minus leading and minus word and letter-spacing as easy to accomplish as pushing one key on a keyboard-it's a whole new ball game for today's designer, requiring an intensified blend of imagination and restraint and a keener eye than ever for the typographic nuance. The pieces shown here demonstrate how very well the typefaces and the new typographic systems can be used to produce typographics possessing an optimum blend of creativity and craftsmanship.

Speaking for the jurors, Lou Dorfsman puts it this way: Typography in the hands of inventive designers known or unknown —proves once again to be the startling illustrative medium it can be. The designers whose good work we viewed could have done well in any typeface. The well-structured ITC typefaces, however, generally offered additional opportunities to perceptive designers to excel."

And excel they have. See for yourself.

THIS ARTICLE WAS SET IN ITC BOOKMAN LIGHT, DEMI AND MEDIUM ITALIC.

# PROSDAYING THEOLYMAND

Designer: Torbjörn Lenskog, Solna, Sweden Client: Typografen AB Typeface: Korinna Typographer: Typografen AB

Torbjörn Lenskog

Lenskog & Co. Advertising Agency was founded three years ago. It is a 12-person agency and al-ready among the top ten in Sweden, with its highly creative profile. Clients, the oldest of which is Typografen AB, range from heavy industrial companies to fast-moving consumer goods. Prior to establishing the agency, Mr. Lenskog worked as an advertising consultant and art director.

Designer: Christof Gassner, Frankfurt, West Germany

Client: Deutsche Letraset GmbH Typeface: Fat Face, Avant Garde Gothic

**Christof Gassner** 

Born in 1941 in Zurich, where he studied "Swiss" graphic design at the Kunstgewerbeschule. Upon graduation he went to Germany to discover, to his amazement, that there were other typefaces than "Helvetica." Later he set up his own graphic design studio in Frankfurt, dealing mainly with typography and typographical illustrations. He has designed several new typefaces: Vexier, for Letraset, and Knirsch and Leopard for Berthold Fototypes.

Designer: Joseph Scorsone, Philadelphia, Pa. Client: Temple University Typeface: Avant Garde Gothic X-Light Typographer: The Composing Room, Inc.

Joseph Scorsone

An Assistant Professor at Temple University, Tyler School of Art, where he teaches graphic design and typography. He is also a freelance designer working mainly in book and poster design. His work has been shown in the leading design publications here and abroad. BFA from the State University of New York and MFA from the University of Illinois.

Designer: Larry Bender/Mark Wallin, Sunnyvale, California

Client: Micro Mask, Inc. Typeface: Serif Gothic

Typographer: Atherton's Advertising Typography

Larry Bender/Mark Wallin

Mr. Bender formed Lawrence Bender & Associates in Palo Alto in 1970. He had previously attended Art Center, worked at Carson/Roberts and with J. Chris Smith in Los Angeles, and also art-directed at Fairchild Semi-conductor. He teaches Advertising Design at Foothill College. Mark Wallin joined the studio after his graduation from Art Center in 1974.

Designer: Gus Carlgren, Hookstown, Pennsylvania

Client: Experimental

Typeface: Avant Garde Gothic Medium

Largely self-taught, Mr. Carlgren is a Swedishborn American artist/designer/photographer. He is presently free-lancing out of Hookstown, Pennsylvania, having gone the corporate and agency AD route in Cleveland, Indianapolis and Pittsburgh. His career emphasis has been industrial, pharmaceutical and financial accounts, but the broad spectrum includes writing, cartooning and lettering.

Designer: Carol Fulton, Palo Alto, California Client: Carol Fulton Typeface: Avant Garde Gothic Typographer: Frank's Type

**Carol Fulton** 

A free-lance designer/photographer in Palo Alto since 1972, she was president of the Western Art Directors Club in 1974. Her work won six gold medals for design/photography in 1975. She was born in Toronto in 1946.

Designer: Joseph M. Essex, Chicago, Illinois Client: Mas Nakagawa Typeface: Serif Gothic

Joseph M. Essex

A designer with the Center for Communication Planning, a Division of CCA in Chicago, Mr. Essex's design career has taken him from the Richmond (Virginia) Professional Institute to Pittsburgh's WQED and then to the Design Centre where he developed graphics for television, posters, packaging, and designed logos and magazines; then on to Unimark in Chicago before joining CCA's Center for Communication Planning. He is currently involved in advertising graphics, identity programs, film, marketing and packaging programs.

Designer: Lawrence Miller, New York City Client: Marketing Design Alliance Typeface: ITC Tiffany (Alphatype modified version)

Mark Twain: Då jag senast var sekreterare hos en senator.

Jing de inte privataeloreterare de nágon senator nu	dir borte ir for svage bilde i intellektuelit.	got sårskit syfte så drag Eder ei för att folksara
Mngre. I två månader innehade seg plateen, fulld ev	moraliskt och andtigt avseende - ia. i så gott	vad ni menar VI skola altid med noje hora
tillforsitz och glatt mod, men så råkade seg i bak- vatten – det vill säga mitt arbetes frukter återvände		Edert glodig kviller
vatters - det vill sägs mitt arbeten frukter ötervände	ur bilgen - ni kommer aldrig att byckas med	Most Noon.
och avaligade mig Jag ansåg det bliet att to avsåed. Så här gick det till Tämligen tidigt en morgon	det. På en dylik inkorporering kan ni aldrig.	Samples to a some Wife samples
stade min chef but na miss och så sourt va hade	sätppe ut någre aktier – och om til kunde det skulle det bars stätls till trassel för er hels ti-	- Det är en ohygglig, en fullständigt ödeläg-
sände min chef bud på mig, och så snert jag hade slutet med att i smyg fåka in en del vissigheter i bara.	den. De övriga foretagen i er bransch skulle för- stora hela affären för er, dumpa untamna, ape-	sande epistell Rena variettet!
	stora hela affären för er, dumpa prisema, spe-	Ja. jag är verkägen mycket ledsen cen det är
nom Det låg något olycksbådande i hans utsernde.	kulera i baisse och fullståndigt ruinera er De	nagot fel med den - men - men jag tycker att jag
Halldulen ver oknuten, härer ver i oordning och hans uttryck visade spie av en undernyckt outder	skulle göre precis på sæmma sätt som med en	har kirkein undelka vetterlottsfrågen. — Dre åt helsike! Å — å, det går detsamme.
Han hold on hunt how I girt facts come och inc	av era silvergruvor dilr borta – de skulle for- sõka inbilla hela världen att alitsammans var	
Han holl en burst brev i sitt fasts grepp och jag visste att den fruktade posten från stillahovdussen	humbug. Ni bör inte företaga er något som	hit fullsstredig. Litt den hit fullsstredig – lät ert sissa
hade kommit: Han sade		andlefoster, som jag nu ska läsa upp. bli kronan på
<ul> <li>Jag trodde ni var v  ård mitt f  örsroende.</li> </ul>	skirmmas - det är vad jag anser. Ni avskutar er petition med orden: Vi skola alltid fram-	verket Jing är förkvad dag hade minn onde arringer når ing gav er brevet från Humbolch där man vilke
Jug sade - Jamess servanoen	harde i bon." Jag tror nog det år båst för er -	all postrutten från Indian Gulch till Shakespeare
Han savie		Gap och mellanliggande platser delvis skulle läggas
Jag gav er ett beev från en del av mina vel mån i Nevada där de anhöll om att ett postkorave		om efter den garnia mormonviligen. Hen jag sa er
mitn i Nevada där de anhöll om att ett poetkorster	Mark Tween	att det var en ömtlig fråge och påpelade att den
	- Med denne stralande apparel de mana reli	militer behandlim finktinsligt — militer betveres i dub- beltydige ordeling, inte ge dem riktigt klant besked.
swere der så fyndige ni kunde, med angument som skulle övertyge dem om att det inte forelåg någor	gios sinnade valmen ländiga med mig. Men for att	Och er fatals dumhet drev er sit lärnne dette objek-
verkligt behov av ett positionior på den platsen.		salige seet. One of inter he didd for alle sharoldinglor
	mig não and instinkt sit át er anfortra denna inlaga.	
- A war det barn det - det her jag faktiskt gjort.	från der vårdigs åldermannsrådet i San Francisco	Wenhington den 30 nov.
- Ja. ni Aorgion det Till er egen skam ska jag	on inlags med begåran om att stadens statigheter till ventenlotterna inom stadens område skulle last	Herrar Perkins, Wagner m. fl.
lisa upp ved ni sverede	stillas genom kongresibeskit Jap sa er all detta var	Mina berrar'
Washington den 24 nov.	on marker (creation sale Jan Need or storage out clinics	Det is comycket omtalig fråge, denna om indian-
Herror Smeth, Jones m.ft.	en mycket örntålig sak Jag bad er skrive ett diplo- matiskt brev till åldermånnen – ett brev i vilkkande	
Ming herrort	ordalag - ett brev som om molligt skulle undvika	finkänslighet och dubbeltsdighet tvivlar jag
Vad rusan from ni att ni behöver ett postkonfor	all stillningstagande och all diskussion i vamenlotts	icke på att vi på ett eller annat sått skola lyckus
vid Soldwins Ranch (8? Der skulle is) inte ha den	fetgan. Om ni har någon känsla kvar i knoppen – nån skam över huvud taget – bör den utan nåvel	liva den, ty det ställe där rutten viker av från
minsta nytta av Om der kom några brev dit så	veckes av det brev ni i årlydned av mm befallning	Lassen Meadows bort not den plats där de båda shaussock indingarna Ruttra Hämnden och Moh-
wer is as our is sinte skulle kunno libso dem, och	skrav då densa ord rule era öron:	bitaren skalpendes i fiol vinter är för mångs
forresten hydrer jag in borde begripp att brev- med pengar i som måste gå genom en past	PROVINCE.	den enda ratta färdriktningen, medan andra på
Hontor till andra arter olding shulle karnyna fram.	Washington den 27 nov Hoof Grode Akle, vannado?	grand av vissa omståndigheter föredrags någer
ach det skulle bara ställa till trätsgheter för ass	George Washington, defici londs voidade fo-	helt smut, sch eftersen mormsnekgen lämnar
alla Nes brâka inte am năgat postkortor i er lilla	der, är död, Hare länga och lysande bana är	Mushes klocken tre på morg men och går genom Jawleine Flat till Blacker och seden ner flets
hála. Edra intressen ligga mig vannil om hjártar	for afficial distribution for hoge acted i denna	Jug-Handle, medan den riktiga vägen går till
och jag frar en känsia av aff en dylik byggnad endast skulle bli en tom prydnad. Nej vad ni be-	del av landet och hans förlidiga bortgåna	biger dinner seb naturligavis dwen viker av år
brown for all transfers frometter — all stocket cuch	bredde sorg över held vårt samhälle. Han avled	boser, men Divisions till vånster om mormon-
haver ar en meviligi fangelse — en sicilair och meviligi fangelse och en finskolo Dessa skulle till	den 14e dagen i december månad nådens	sügen, där den viker av till vänster om nämnda
eder till varaktig nytta. Dessa skulle bli eder till	dr 1799 Han gick stilla hadan från skildegilatien för sina skara och andra bediffer den med	Dawners och därifrän videre mot Tomahawk, varigenen rutten blir billigare och lättare till-
verligt nöje och glödje. Jag skall öganblickligen	begräfne och hogst diskode hvolte som jorden	gänglig för alle som har tillgång till den re'n den
tago mig on solven Eder tiligivne	någorein överonfycidal åt döden. Och vid en	desserton ager alls de coemkager andra ha
Mork Twom	sådan fidpunkt lokar Ni om vaffentaffer! Vilken	
Britania and a state of the state of	loft blev ickerhons	medfor storsta valstgocke för största autal mån-
- Det ver så ni benværede brevet. De hår männs-	Vad a ryktbarhe? Ryktbarhet at en ren stump. Se hooic Newton såg eft dopte frato till	misker, hyser jag mycket store Rehoppninger om att vårt flyering skall krönes med framgång
skoma stiger att de stirker hängs mig om jag nånsin	marken – en mycket banal loktlageite foveso	lug år dock siltid redo att når som belst med
vitigar mag till deren trakter igen, och sag är absolut	pich en som milioner mönniskor oxof före honom	gladar lämma Eder nonlysutusse i detta ämme.
övertygad om att de gör det också.	- men hans föräldrarvar inflytelsetlici och därfor	sakyida Ni ferska sadanu och det ligger inom
<ul> <li>Men inte visite sig att sag goerde någor let ång ville bara överhopa dem.</li> </ul>	giorde de denna lilla bagateli tili någal högel	postverkets förmåga tillhundahålla dem Med
- Ja. noo har ni duerturoo dem, det år inget	underbuilt och st. den enfoldiga väliden flede siränet vidare och räston innar, man hann	utomordentlig böguktning tecknar jag
	blinks var mannen berond Bevaren della i	
pel Jag gav er en petition fran en del herrar i Neus-	menel	Mark Twain
da med begåran om att jeg skulle genomdnas en	Poesi, liuvo poesi, vem skali nägonsn upp-	- Naa - ved her niatt sage om det här da?
metabor i kongressen om inkorporening av Nevadas metabor-episkopalityrks. Jag bad er i svaret fram-	shaffa vad världen är dig skyldigt	- Ja. seg-vet inte: Det - ja. det förefaller mag -
halls at genomitrander av en dulik lag svarare till	Mois Mila Offer (stragger) glick.	förefaller mig gansko så dubbeltydigt.
Nom unter Nevadas egen lagatifiande filmaenling	tosor på kinden och sakken i blick	- Dubb. Lamna mitt hus! Jag & förlorad.
rich försöka visa dem det tvivelaktiga i lärngligheten	Bit. bit. wito komm	Humboldsridianema kommerskling att förföta mig
av en dylik inkorporering då den religiosa samman-	hardunåganut?	for art jug translat till deras begrepp med detta
Alleringen incm vår statsbildrang for närvarande är tämligen ringa. Och vad skrev ru?	Ja. ja. kūra barn	omänsidge brev dag har förforat metodistkyrkans aktning åldermannarådets
as sarringers have countries and sades in a	jog harsticken full	- Js. det har jag ingenting att stiga cen efter
Washington den 24 nov.	Midgo on enterhal stiens nobless och Med	som jag faktiskt har feler en smole i dessa bilda fall.
Houverdige John Hatifax m.ft.	från omoraliska fendenser beliraktor jag dessa	men når det gällde Bakkers. Ranch slog jag havu-
Minoherrar!	báda skaldeslycken som verlabia pásor De dio anpassade efter vote grad av intelligiers.	det på spiken i alla fall!  — Drur mitt han! Ut och det for tid och eviohet.
Ni måste nog vända er till er egen lagstiftande	effer vide livets orredde - de posso for disen.	Jag betraktade detta som en sorts Mitticki an
församling med er tille spekuletion – kongres-	for bankammaren, för giftesalen i all synnerhet	tyden om att mine tjänster kunde undveras och begårde därför ausked. Jag sko aktre mer bli privat
sen vet ingenting om religion. Men inte heller	boro de loke solmas i nágot áldermannarádt	largitede ditefor ausked. Jag ska aidrig mer bit petvot-
med den saken skall ni görs er någon brådska.	Vördhadsvärda fomfärnninga: skiv sricit	sekreterare hos en senator. Den sortens minniskor
ty det förslag ni har att komma med borte i	igen! Det finns ingel så förådkande som en vän- skaplig brewisting. Sink snaft igen – och om	kan man aldrig göra till lags. De begriper sig inte på någonting. De stitter inte vikrde på en stackers mån
er ankrok kan knappast föra någon nyfta med sig – det är rent ut sagt löjligt. Era trodfränder	del fins ràgol i denna er inloga som har no-	nagoriong. On satter trise varios pa on stackes man- ntakas anetranguingar.

Typografen



Typographer: Typros

**Lawrence Miller** 

Mr. Miller is president of Marketing Design Alliance, a New York-based, small, conceptoriented, all-media design firm. He has worked for Doyle Dane Bernbach, CBS, Lippincott & Margulies, among others, and has over 50 design awards, including five gold medals, to his credit.

Designer: Ron Criswell, Dallas, Texas Client: Morris Photography Typeface: Avant Garde Gothic X-Light Typographer: Jaggers, Chiles, Stovall Inc.

**Ron Criswell** 

29-year-old Ron Criswell, a Dallas resident for the past ten years, has been working out of his own studio for the past three years. It is a design and illustration-oriented shop with emphasis on fun and youthful projects. Ron came up through the ranks in the Dallas market, working directly with clients and through advertising agencies.

Designer, client: John Langdon, Woodbury, New Jersey

Typeface: Avant Garde Gothic Medium

John W. Langdon

Currently dividing his time between free-lance designing and Sulpizio Associates, a Philadelphia design studio. Mr. Langdon graduated from Dickinson College, attended the Philadelphia College of Art and worked at Headliners of Philadelphia before joining Sulpizio Associates three years ago.

Designer: Rich Newman, San Francisco, California

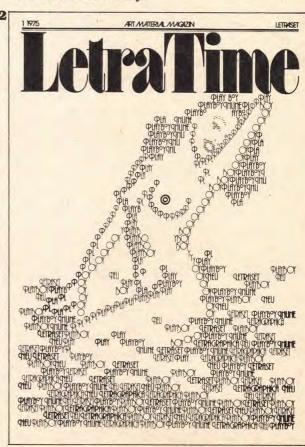
Client: Rich Newman/Graphic Communications Typeface: Lubalin Graph Medium

Rich Newman/Graphic Communications was established in 1974 in San Francisco. Mr. Newman, 31, is a graduate of the Paier School of Art and the California Institute of the Arts/Design School. Before setting up his own design service he worked for Tepper-Steinhilber Associates and served with the Air Force Exhibit Unit.

Designer: Craig Bernhardt, New York City Client: Graphics-To-Go Inc. Typeface: Avant Garde Gothic Demi Typographer: Franklin Photo Lettering

Craig Bernhardt

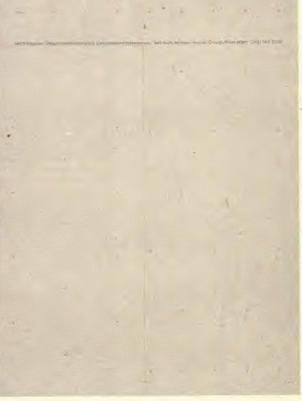
Is currently a principal of Graphics-To-Go Inc. in New York, and of Bernhardt & Fudyma, a newlyformed corporate graphics company within Graphics-To-Go. Born in 1948 in Lancaster, Pennsylvania, he studied graphics at The Tyler School of Art in Philadelphia, and the Tyler School in Rome, Italy.











## benson & hedges 100's

#### The Time To Update Your Packaging Program

#### Is Now.

By Robert J. Kelsey, Packaging Consultant: the Marketing Desig Alliance.

here's never been a time that is more right than now for pas &agers to look at their containers, to look at the system by which they are created, and to look at them with an eye to bringing both surface and sirectural design up to clate.

Objective Reason For

The conson in that most packagers are being forced in make packaging changes anyways Safety changes anyways Safety changes for products that endanger children Ingredient statements for commence Natitional data on foods ("inversal product codes for

Universal jurisless codes for supermarkers products.
All the above reasons are the result of new folderal regulations or indisately flat that well succept change the surface design and even the structure of packaging forms. Then, there are the shortages of the structure of packaging forms. Then, there are the shortages of the structure of packaging material from a nearce commodity to one that is, more plentially or at leasue, got to the structure of the structure of more plentially or at leasue, got the structure of the structure

Even engineering considerations must now be taken into account. With equipment costs rising at the coffront 3% to 4% per month, according to latest government figures, and with delivery transi as long as a year packages cannot affect to run packages which are difficult to handle on enachine, and efficient to handle on enachine, and

sible to design packages that will both satisfy marketing demands and still run effectively in production.

Pinally with prices of more owsurer for seden in singer increase. The package may be from a singer increase. The package may perform a selectrometer of the package may be a selecprometer of the product of the package of the p

cult business environment.

Things For You To Think
About Now.

Triget the most out of puckagin
a manufacturer should regularly
feet'orn a complete inventory of
preduct marketing programs the
march both the physical and psy
chological supects of packagine to
the exact—and soutetimes chang
in —roken they must perform for
a specific product. When did you
a specific product. When did you

ought to consider now include nucleur requirements for whelfille as harreters to moterare, gas transmission and the shecks of handling and storage and user compatibility with catedrage or proposed automate: packaging machinery and covera catedrage for proposed automate. Newly important demonstration Newly important demonstration physical design are the use of materials that are obstantable at a cost compatible with the product price. and a constainer that also matinis. which it will be wild, and a container or point of purchase assist that contains all of the seeded varing elements and information with which is well the product. These complicated and often contradictory requirements must be balanced by creative compri-

total cost.

Whose Responsibility is liver New Perkasting Program?

New Perkasting Program?

program should work about every e-peraining and staff elegantment in a corporation, and because it is one the execution of a staff elegantment in the execution of failure of your product on the manchet, the abouture and administration of gas-lagsing with the execution of the execution o

gained their and payment of th



Graphic Design & Consulting for: Publications, Visual Identity, Signage, Publicity, Diagrams and Packaging

Rich Newman/Graphic Communications 120 Broadway San Francisco California 94111 USA (415) 982-1227









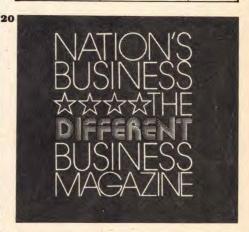




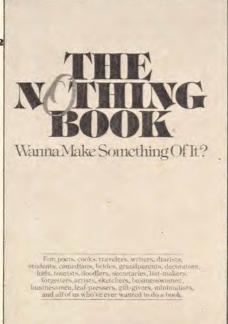


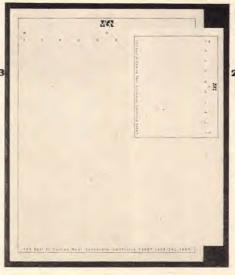


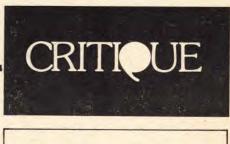
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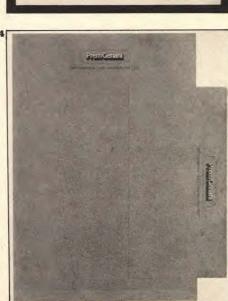












Designer: Tom Fowler, Stamford, Connecticut Client: T.G. Publishing Co., Inc. Typeface: Friz Quadrata, Souvenir Typographer: Nortype

Designer: Christof Gassner, Frankfurt, West Germany Client: Canton HiFi Elektronik Typeface: Caslon 223, Avant Garde Gothic Typographer: Typo Bach

Designer: Ted Andresakes, New York City Client: WSBC-TV (CBS affiliate) Typeface: American Typewriter Bold Condensed, American Typewriter Medium Condensed Typographer: TypoGraphics Communica-

Designer: Michael Lauretano, East Meredith, New York Client: The West Kortright Center Typeface: Souvenir Bold and Bold Italic Typographer: IGI (text)

Designer: Ric Bayless, Denver, Colorado Client: Bayless Advertising Design Typeface: Souvenir, Tiffany Typographer: Mel's Typesetting

Designer: Mamoru Shimokochi, Hollywood, California Client: Mamoru Shimokochi

Typeface: Souvenir Light Typographer: Fotoset, Inc. Designer: Larry Bender/Mark Wallin, Palo Alto, California

Client: Lawrence Bender & Associates

Typeface: Serif Gothic Designer: Claude Skelton, Washington, D.C. Client: Wickham & Associates Typeface: Avant Garde Gothic X-Light,

Typographer: Photo-Lettering, Inc., Typographic Service, Inc.

Designer: Phillip Collier, Birmingham, Alabama Client: University of Alabama in Birmingham Typeface: Avant Garde Gothic X-Light

Typographer: Forstall Typographers

Designer: Alan Peckolick, New York City Client: Harmony Books Typographer: Lubalin, Smith, Carnase

Designer: Larry Bender, Palo Alto, California. Client: M&N Typography Typeface: Serif Gothic Regular Typographer: M&N Typography

Designer: Dan Hobbs/Steve Hall, Louisville, Kentucky Client: Landscape Architecture Magazine Typeface: Souvenir

Typographer: Typo/Graphic Services, Inc.

Designer: Elizabeth Marschke, Louisville, Kentucky
Client: Adpro/Typesetters
Typeface: Avant Garde Gothic X-Light, Book,
Medium, Demi, Bold (all hand drawn)

Designer: John Langdon, Woodbury, New Jersey Client: John Langdon Typeface: Korinna Bold

Designer: Stan Malcolm, Wakefield, Massachusetts Client: Stan Malcolm Advertising Art Typeface: Avant Garde Gothic

Designer: Larry Ambrosino, Schenectady, New York Client: Madison North Typeface: Avant Garde Gothic, hand modified

Typographer: Royal Type Designer: John Langdon, Woodbury, New Jersey Client: Frank Duca Press

Typeface: Avant Garde Gothic X-Light Typographer: John Langdon Designer: Douglas Hoppe Stone, Tustin,

California
Client: Skysailing Publications
Typeface: Busorama, Avant Garde Gothic

Typographer: Orange County Typesetters

Designer: Ellen Shapiro, New York City Client: The Eugene O'Neill Theater Center Typeface: Serif Gothic, Souvenir Typographer: Cardinal; Innovative Graphics International

Designer: Hartmut Brückner, Bremen, West Germany Client: Hartmut & Christel Brückner Typeface: Tiffany Medium Typographer: Headline Fotosatz

Designer: Douglas Hoppe Stone, Tustin, California Client: Bardeen/Stone Advertising Typeface: Serif Gothic Typographer: PM Graphics

Designer: Guy Salvato, Columbus, Ohio Client: Prem Gehani Typeface: Korinna, Korinna Bold Outline Typographer: Yaeger Typesetting

Designer: Stephen Snider, Boston, Massachusetts Client: Harrington's Barber Shop Typeface: Souvenir Typographer: The Composing Room

Designer: Alan Peckolick, New York City Client: Squeezit Corporation Typeface: Serif Gothic Regular Typographer: Lubalin, Smith, Carnase





## Happy Holidays 1976



New Year's Day, Thursday, January



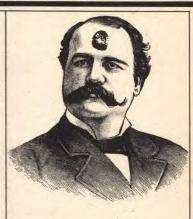
Lincoln's Birthday, Thursday, February



St.Valentine's Day, Saturday, February



Washington's Birthday, Monday, February



Ash Wednesday, March





St.Patrick's Day, Wednesday, March

Palm Sunday, April

MANISCHEWITZ CONCORD GRAPE

Jewish Passover, Thursday, April

Good Friday, April



Easter Sunday, April

18

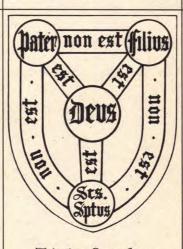


Mother's Day,

Armed Forces Day, Saturday, May



Memorial Day, Monday, May

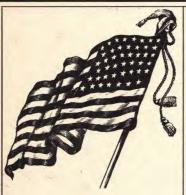


Trinity Sunday, June



Children's Day, Sunday, June

Sunday, May



Flag Day, Monday, June



Father's Day, Sunday, June



Independence Day, Sunday, July



Labor Day, Monday, September



Citizenship Day, Friday, September

17



Jewish New Year, Saturday, September



Yom Kippur, Monday, October



Columbus Day, Monday, October



United Nations Day, Sunday, October



Veterans Day, Monday, October

25





Halloween, Sunday, October

31



Election Day, Tuesday, November

2



Thanksgiving Day, Thursday, November

25



First Sunday of Advent, November

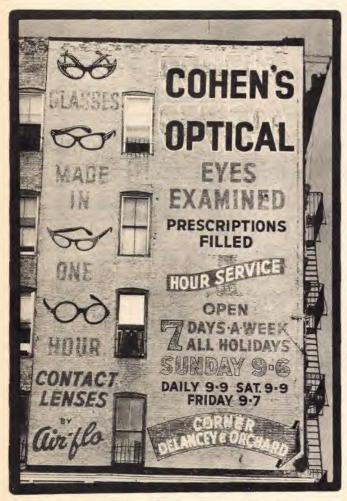
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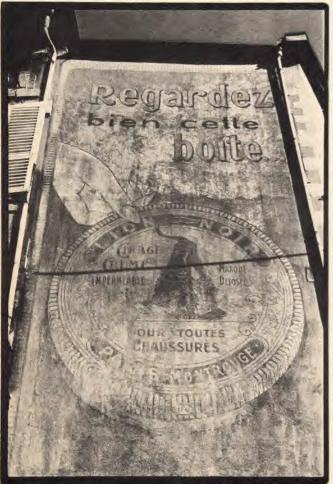


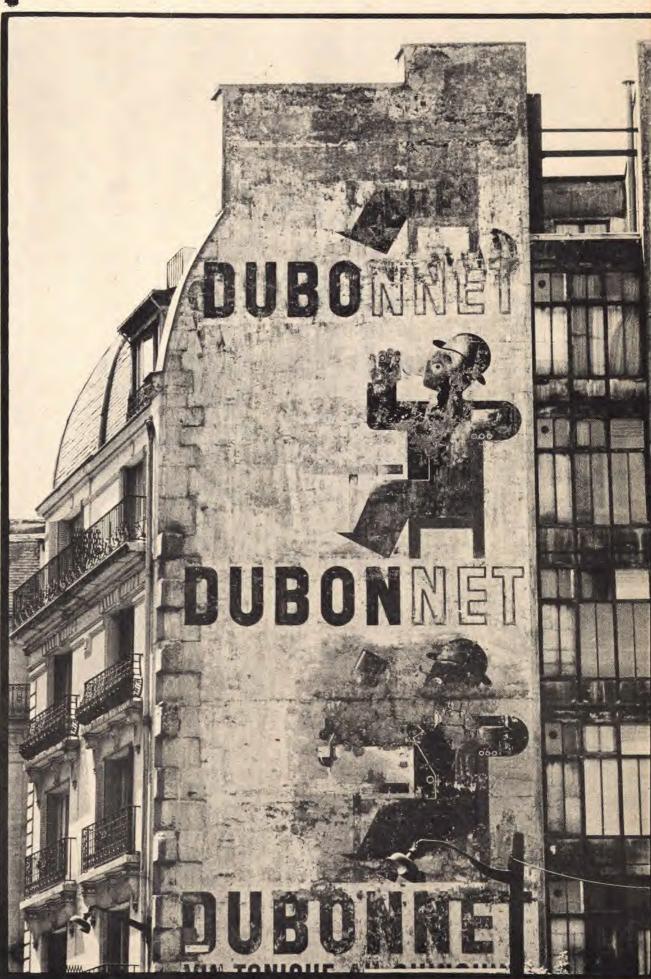
Christmas Day, Saturday, December

25

# Acidiums hore!!











Walls were created to house people, shelter them against the elements, and protect them from oppressors. Over the ages their original purpose has become subverted. In recent years walls have become a means to shut in or shut out people and ideas. These walls, by Deidi Von Schaewen, are different. They represent a fascinating means for dispensing information. They have, magically, opened up an entire avenue of esthetics that stimulates discerning people, creates ideas and insights that reflect cultures and conditions that are, unfortunately, slowly disappearing from the face of the earth. As a graphic designer, with a particular interest in letterforms and their application to surfaces, I am particularly enthralled with the graphic images so aptly captured by Deidi Von Schaewen in this small sampling from hundreds of photographs appearing in her forthcoming book on walls. Our highly sophisticated printing techniques have robbed contemporary posters and billboards of a textural quality that can be achieved only by the reaction of time and the elements (rain, snow, sunshine), on a painted surface. The marvelous de la Francesca, weathered, fresco-like appearance of faded paint, cracked plaster, crumbled brick and cement,

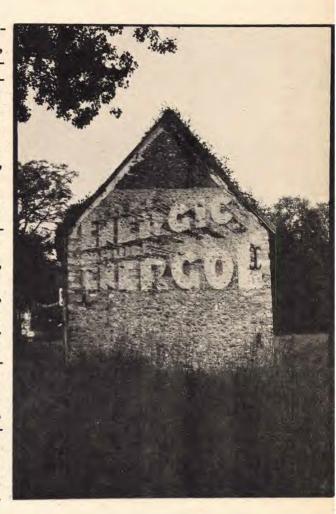








plus the three-dimensionality of old windows and doors appearing, mysteriously, through images of faces, bodies, and letterforms, provides an extra dimension that boggles the mind of the esthete, a phenomenon that cannot be reproduced by contemporary printing methods on the uninspiring surface of a piece of coated paper. What strikes me as significant in these photographs is, firstly, Deidi's ability to discern and select out of the thousands that are available for the eye to see only those walls that have become artistically credible. And secondly, the volume of work she has created in this area surpasses anything I have seen in the past. not only for its proliferation but for the consistent photographic and design quality, all of which attests to her ability as a graphic designer as well as a talented photographer. This new book of walls is, probably, the most important document on a subject that surrounds people, a subject that they look at everyday, but never see. This book will open many eyes to what has happened in the past, and how it reflectsupon the future. I remember, a few years back, seeing the words, 'Kilroy was here," emblazoned on walls in a myriad of graphic styles. It should have read, 'Deidi was here...there...and everywhere."H.L.

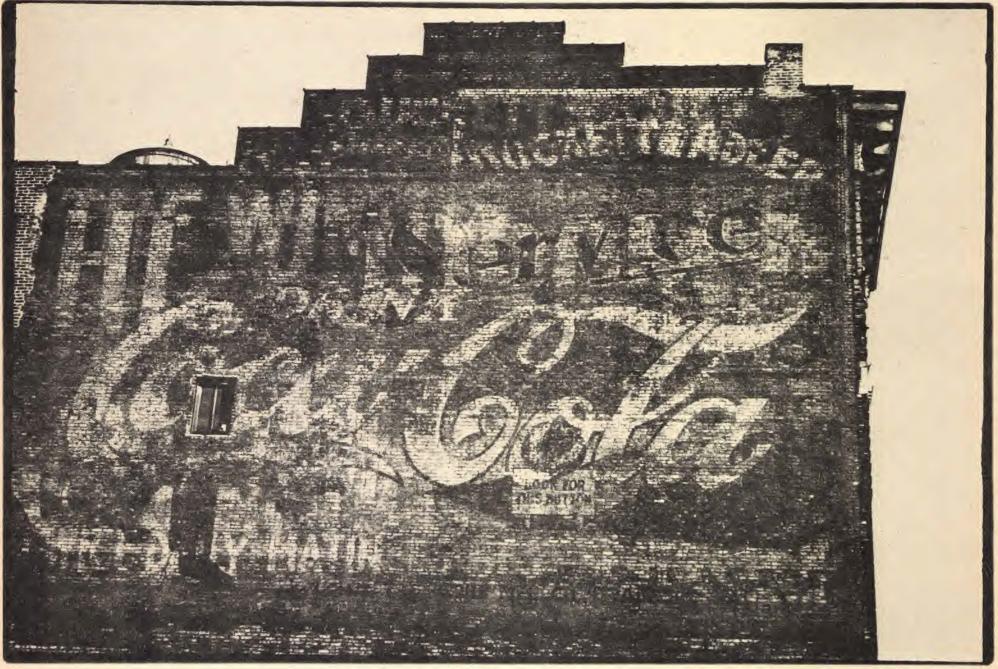




Original prints of Deidi Von Schaewen's photographs will be on view at Multiples, Inc., 55 East 80th Street, New York until January 31st, 1976.



# Acidiwas here!!









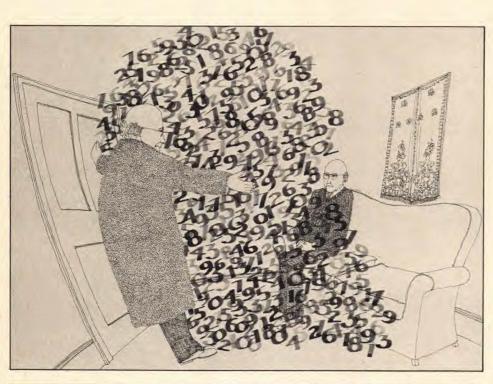




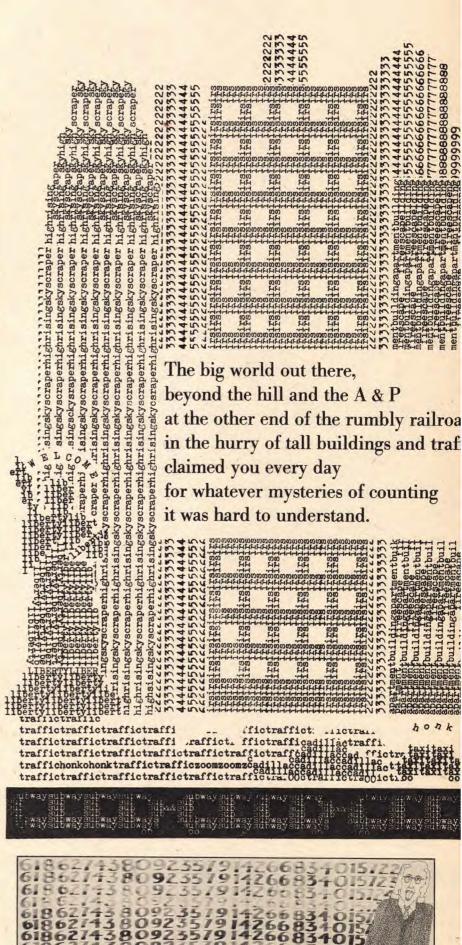




THIS ARTICLE WAS SET IN KORINNA







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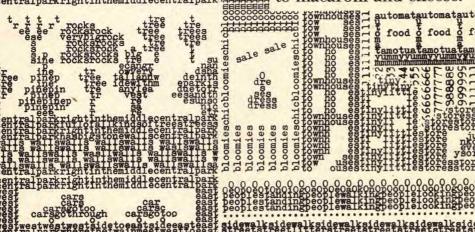
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madisonsquaregardengrowsnoflowers twice a year you would herd us into the station wagon

or onto the double-decked train cars and lead us through a labyrinth of dimly lit subway trains, we all emerged in sunlight and the very grownup office. through the confusion of the city you always knew the way to the museum full of dinosaurs or the circus or the zoo, to the automat where nickels magically opened the doors to macaroni and cheese.



## Ms. Susie Yule Ms. Dorothy Yule

Yule, according to Webster's, is an exclamation or salute expressive of joy used by merrymakers at Christmas.

Yule, according to U&lc, is the family name of delightful identical twin sisters whose presence brings joy 365 days

Susie Yule, who, as you see, is in the numbers racket, was born, appropriately, one week after the Christmas festivities, on January 7, 1950. Dorothy followed, right on her heels, three minutes later.

Both studied art, here and abroad. However, Dorothy took a brief sabbatical to work as a secretary for an insurance company. It is quite evident that her art experience, coupled with her ability as a typist, created a synergistic effect, thus enabling her to create the marvelous cityscape above. This graph. Let it never be said that U&lc ever ic image was one of many included in a handsome, hard-bound book, conceived in loving memory of her father. It is a remembrance of many enjoyable excursions to New York City as a child.

The inspiration behind Susie's number pictures came from a book called Existentialism from Dostocysky to Sartre. A chapter, written by Rilke and entitled "The Notes of Malte Laurids Brigge" in which a man, Nikolai Kuzinich, became obsessed with time, the accumulation of all the seconds of his life, his only wealth, which he translated into a confusion of numbers that overwhelmed him with the speed of their passing, influenced these exciting graphic interpretations.

misses an opportunity. Not only to bring to you the unique work of artists like Susie and Dorothy Yule but to extend to you our warmest greetings and best wishes for the New Year...through them.

THIS ARTICLE WAS SET IN TIFFANY

Graphic people always seem to want to redesign everything. But most of them won't get around to doing anything until they get a fee for it. That leaves a lot of room for a guy like me to slip in and have some fun at nobody's expense except my own...and, I find the results eminently more rewarding than any fee could be. All of which is a long way of saying that at The Antique Press I have a hell of a good time every day cooking, eating, drinking wines, listening to Mozart, and even managing to print a little (naturally, about the aforementioned). I even make a living. While discussing this column with Editor Lubalin, the subject of food came up as usual. and Christmas Dinner became a design project. Being hungry and thirsty with visions of lunch approaching, I greedily took the challenge. Here's the result: Christmas, graphically, is a Red-and-Greenon-White-Background-Holiday. And the colors are Italian. So why not do the feast to match those colors? Even add a little black to snap it up and help hold everything in register a little better. Thus, this is a Three-Color Italian Christmas Dinner presented to you in black-and-white. Use your imagination. Take out your Pantone book and picture this.

The Menu: A feast for six people.

Appetizer: (Black-and-White) Mussels in White Wine served with a white wine like Verdicchio or Castelli Romani.

Entree: (Green-and-Redon-White) Green Noodles with Sauce Genoese with a red wine like Chianti Classico Reserva, Inferno, or a Grignolino. A green salad with a simple lemon and oil dressing and crusty bread.

Cheeses: Gorgonzola (white-with-green-flecks), Edam (wrapped in red wax), and a Bel Paese (basic green wrapper). A red wine of quality like a Barolo or Gattinara, old, old.

**Dessert:** A simple but good dish of ice cream with three flavors: Vanilla, Pistachio, and Strawberry.

Espresso.

Mussels - Black 3 PHOTOGRAPHS BY SIMON CHERPITEL



The Mussels:

#### Ingredients:

7 Dozen Mussels.

1/2 Cup Olive Oil. 1 Cup Dry White Wine.

2 Cloves of Garlic, Minced. 1 Fistful of Chopped Parsley.

On the day before the feast get a dozen mussels per guest. More if you know they really

like them. Scrub them clean with a wire brush and trim off the liquid in their shells. When comes from Latium and is their beards (or the hairs that they all open and are removed, ready to drink in about three protrude from between the shells on the side opposite the and return it to the pan which hinge). Throw away any that feel light, won't close or feel too heavy (they're probably full of sand ... and dead). Put them in a big pot and cover them with cool water for an hour or two. This gives them a has thickened. Don't overdo it: chance to clean themselves of any sand or debris and saves your teeth.

Into a large, wide pan, pour enough olive oil to cover the bottom well. Drain the mussels and dry them off. Heat the them. Let them cool, cover, and oil and add the mussels so they're cooking at a pretty fast clip. As they start to open, you think about it. remove them to a bowl. Keep the top layer moving to the bottom because the mussels will cook faster at the bottom and overcooking will toughen

As they open they'll release strain the liquid they've left has been cleaned. Add a cup of white wine, 2 cloves of garlic which have been very finely chopped, and a good fistful of chopped parsley. Let this mixture boil at a high heat until it the more it reduces, the saltier tends to be a little drier. it gets. Taste it as you go along.

Leave the mussels on their half shell and throw away the tops. Put them in a bowl in layers and pour the sauce over refrigerate them. Baste them with a bulb-baster whenever

The next day when you're ready to serve them, put a dozen each into soup bowls and dollop the marinade over each.

The wine should be good and

chilled. The Castelli Romani or four years from the vintage date. Use the dry style (they also make a sweet version). It's austere and smooth with a high alcohol content. Or try a Corvo which comes from the southern Palermo. Ready younger at two years, it has a higher alcohol content and



Chopped Spinach or a Pound of Stemmed Fresh Spinach.

into it. Add the salt, water, and



cal circular motion with the fork mixing the flour and liquid until it begins to thicken have previously added 3 table-Knead the dough more in a little flour with the heel of KOSCHET! your hand until it won't absorb

any more flour.

At this point you can either make the noodles by hand or use a pasta machine. To do it by hand you must continue to knead the dough about 10 minutes until it becomes completely amalgamated and takes on the consistency of skin when you touch it. It's not sticky, but will yield to the touch with some firmness.

With a pasta machine just set the dial to 1 and keep running the folded dough through until it reaches the same consistency as I've described above. Then set the dial to number 5 or 6 and roll the dough through to make long sheets of noodle-thin pasta onto which more flour is sprinkled to prevent sticking to the surface on which it's placed or to other sheets. Cut these into 5- or 6-inch swatches and run them through the wide noodle blades of the machine.

By hand, it's a little more difficult. But it's an easily acquired knack. Roll out the dough-ball with a rolling pin until it must be cut to be handled easily...about 12-inch squares. When the dough gets about a sixteenth of an inch thick, roll it up into itself like a A cup White Wine. jelly roll, flouring it to prevent sticking together. Then slice the roll across at 3/8" intervals. Unravel them and you've and the chopped veal. When got noodles! In both cases the noodles should be set out to dry a little for an hour before you cook them.

About five minutes before you're ready to serve the entree, bring 8 quarts of previ- or bouillon. Season the sauce ously simmering water back up to a rolling boil. Throw in the noodles and cover the pot to bring it quickly back to the boil. Immediately upon the return to boil, remove the pot and pour it into a colander placed in the sink. Be careful of the steam. Drain the noodles dance of sauce.

and transfer them to a warm bowl or platter to which you to a ball of doughy consistency. spoons of butter in small pieces and some salt and pepper to

taste. Toss the noodles and sprinkle on the chopped herbs.



The Sauce Genoese:

Ingredients:

A pound of chopped Veal. 2 Carrots, sliced thinly.

2 Onions, sliced thinly. 2 small pieces of Celery, chopped. A half-pound of Mushrooms, sliced.

8 Tomatoes, skinned, seeded, and chopped (or 1-1/2 cans of peeled, Italian style). 1 Tablespoon of Flour.

A cup and a half of Beef Bouillon (or my brown sauce prepared by melting 3 Tablespoons of butter, adding 2 tablespoons of flour and browning. Add 1 cup of red wine, 4 cups of beef bouillon, 1 bay leaf, 1/2 teaspoon of thyme, and 4 tablespoons of tomato paste. Bring to a boil and let reduce to half or about 2-1/2 cups. Make a lot, Pizza Parlor...and lost to. it can be frozen).

Butter.

Brown the sliced onion in the butter; add the other vegetables fresh and bright with a lot of all have browned, put in the skinned and chopped tomatoes, then stir in the flour. When thickened add the white wine. Let it bubble a few minutes and add the Brown sauce to taste and let it simmer, half wine that's inbetween the covered, for about 45 minutes.

Serve with the noodles. There is not a lot of sauce here, Grignolino and has more color nicknamed "The Red-Headed but I feel that the noodles have and class. It is also like a such a flavor of their own that Claret which puts it closer to it's a shame to completely mask them with an overabun-



The Red Wines:

The red wines for this pasta and red meat sauce should have character, style, and tend toward the lighter side. The biggest wine I recommend is the Chianti Classico Reserva. Try to find one from 1967 or before. They come only from a small area around Florence in the Tuscany region. Reservas must stay in wood for five years minimum and will improve in bottle when stored properly for up to twenty years. They remind me of a good Claret from France with their bouquet hinting at violets. The difference is in the special tang they save for their aftertaste. This is **not** the same Chianti that you've skirmished with at your local Good alternate wines are the Grignolino and the Inferno. A Grignolino is like a French Beaujolais: quick-maturing, fruitiness. A different wine than the Chianti, but just as good in its own way with this dish. The wine is named for its grape and it comes from the Piedmont region.

Inferno is from the Lombardy region and, to me, is the Chianti and the Grignolino in style. It ages better than the the Chianti. I have tasted some good examples recently and they are reasonably priced.

The wines for the Cheese course, the Barolo and the Gattinara, are sturdier and more complex wines, and need a lot of aging to show their best. They are both from the Piedmont region and use the Nebbiolo grape.

They are different, however, inthat the Barolo tends toward a Burgundian style, while the Gattinara will become more Claret-like with age. They are both among the great wines of the world and good cheeses should provide them the platform from which to finish off a good meal with a great explosion. Look for 1964 or older,



The Music:

Ingredients:

Bach Mendelssohn Vivaldi

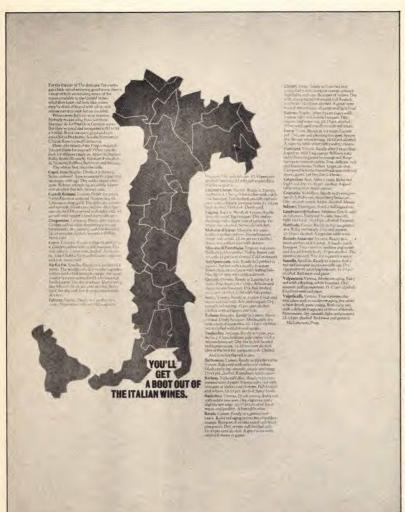
While you're devouring all this great food, do something different and accompany it all with a great piece of music. Play something colorful on your stereo like Mendelssohn's Fourth Symphony (The Italian Symphony), or Bach's Concerto in the Italian style. And knowing that Vivaldi was Priest," he would be an appropriate choice.

Remember to take it easy. I'd hate to see you turn green after it's all over.

THIS ARTICLE WAS SET IN AMERICAN TYPEWRITER

would be complete without a sampling of his unique wit and impeccable taste (beyond that which he displays in his appreciation of fine wine, food, and music) in his approach to typographics. The exhibits on this page were printed on **The Antique Press**, of which he is proprietor. We can't think of a better way to finish off a great "festa."

YUM YUM











#### Maggie & Jiggs

Long before the TV sit-com took over the job, the comic strip provided the social mirror of public fun and foible. One of the best running strips was George McManus' "Bringing Up Father" that gave us the imperish-able Maggie & Jiggs. This "Funny," as they were then called, took a "nouveau riche" Irish family as its premise, following its social pretenses and marital mishaps in a sort of pioneer "Beacon Hill." The strip started in 1913. "Bringing Up Father" took care of daily doings, and 'Rosie's Beau" the Sunday antics.



#### Bach, Beethoven, & Brahms

Three musical figures of such magnitude are not likely ever to come along again. Certainly not three giants, all living about the same life span, each with his last name beginning with the same letter (if we sidestep Beethoven's van), and following each other in neat historical sequence. Some psychologists and educators should also be hard put to explain how three geniuses emerge from differing family backgrounds, each of the sort that is supposed to stifle creativity. Johann Sebastian Bach, who lived from 1685 to 1750, was born into a musical family but by the age of 10, when his father died, had to live with his elder brotherno mention of a mother. Along with his musical productivity, young Bach was no slouch at increasing the population. In the first 13 years of his first marriage, when he was

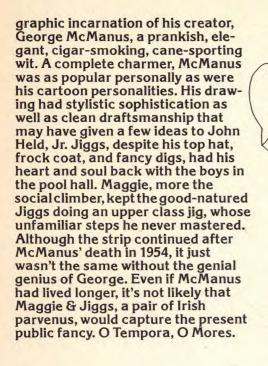
22, he and his wife produced seven children. A year after his first wife's death, he married again. With wife number two he fathered 13 children. That makes 20 in toto; but, from all accounts, his musical progress in no way interfered with his being a model father. While still in full command of his creative power, a period that included a revision of 18 choral preludes and the art of the fugue. Bach's creativity was halted by blindness. Shortly after, he was a victim of a paralyzing stroke, and in 1750 he died in his native Germany.

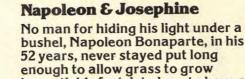
Ludwig van Beethoven who came on the scene in 1770 is quite a different color. His father was an alcoholic who had blunted his own career as a musician. Young Ludwig, showing little interest or aptitude for music, nonetheless was forced by his frustrated father to practice from the moment he could 'pound a piano" or "scratch a fiddle." By the age of seven he was

already giving public performances. Born in 1833 into a quiet, bourgeois Infact, he became a superb musician on several instruments and performed in concerts regularly. His mother, by the way, was a gentle, stoically suffering, unsmiling woman who had little influence on his career, yet was deeply loved by Beethoven. When it came to love, Beethoven's life was pretty stormy. Ludwig, not the best looking guy around, seems to have made an ardent play for any number of his pupils, countesses, singers, and a host of others. If failing in the sex department weren't enough, deafness began to show up 30. Neither amator nor auditory failure had any effect on Beethoven's musical output except to create an accompanying personal exasperation. Eventually, while transporting his adopted nephew to Vienna, Beethoven caught pneumonia from the carriage trip. He died in 1827 in Gay Vienna.

Finally, there's Johannes Brahms. big B.

family, he got his musical start from his father. Just for the record, Johannes' mother was 17 years older than her husband. Although he performed as a pianist from age 16, he had been a closet-composer from student days on. Robert Schumann recognized Brahms' genius early, and Clara, Schumann's wife, a famed pianist, gave concerts with Brahms, Brahms, in fact, became Clara's closest companion and was a source of great comfort while she nobly suffered Robert's mental aberrations. Like a German "seifbranms contracted a cold at his beloved Clara's funeral that finally did him in. Of course, he had cancer of the liver to start with, but the cold didn't help matters. Brahms, a shy, avuncular, cigar-smoking type, never got his just recognition while alive. Yet today, music just wouldn't be right without that third





beneath his feet, let alone to have a love mature. At the ripe old age of 26, while still only a general, he married the widow Josephine de Beauharnais who already had some experience with generals. Josephine, born Marie Josephine Rose Tascher de la Pagerie, had been the wife of Alexandre Vicomte de Beauharnais, a general who had fought in the

powers that be in France in 1794. De Beauharnais fell on dark days for, losing the Battle of Mainz, he lost his head by guillotine in 1794. A year or so must have been sufficient for Josephine's grief to subside, for on March 9, 1796, she and Napoleon were wed. There was hardly time for an embrace before Napoleon took French leave to lead the Italian Campaign. Throw in the Egyptian Campaign

American Revolution. But that cut little ice with the

a coup d'etat in 1799, the establishment of

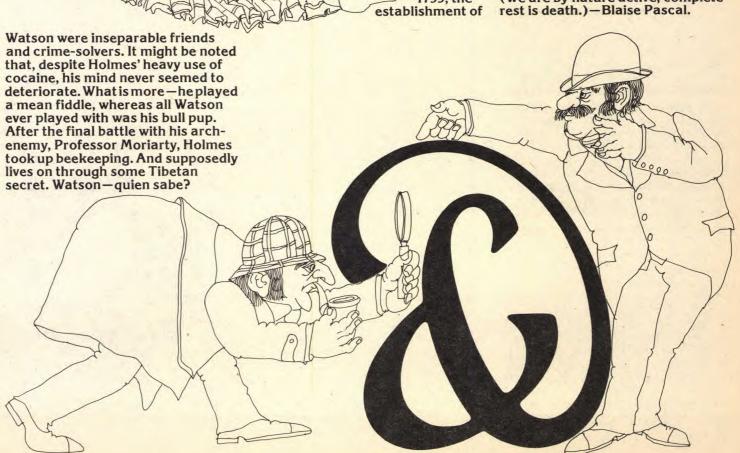
(1798),

a new government, The Consulate, a concordat with the Church in 1801, and you have the picture of a man who kept himself on the move. Things must have looked bright on December 2, 1804, when the cocky Corsican was crowned Emperor, and Josephine, by her Corsican/ French connection, became Empress. That was the good news. The bad news came five years later (1809), when Napoleon had his marriage to Josephine brought to a tearful close. No children, no marriage. A year later our energetic emperor cemented political alliances by marrying Marie Louise, daughter of Emperor Francis I of Austria. Napoleon II was the son of that union. He got to be the King of Rome for about a year after Napoleon I abdicated in 1814. Josephine retired to Malmaison, a pretty classy chateau, where she died in 1814. Napoleon picked up the tab on her child Eugene, from Beauharnais, by adopting him. He ended his days as a duke. After Napoleon died on St. Helena, his remains were brought back to France. Current address: Hotel des Invalides, Paris.

Notre nature est dans le mouvement; le repos entier est la mort. (We are by nature active; complete rest is death.)—Blaise Pascal.



Sherlock Holmes is without a shadow Watson were inseparable friends of doubt the most famous detective in the history of such fictional creation. He is also the first consulting private eye—and what an eye! Beyond that, it is impossible to think of a deer stalker cap, an Inverness cape, a calabash pipe, and a magnifying glass without putting them together with a tall, thin, aquilinenosed, sharpeyed, aloof figure. Basil lives on through some Tibetan Rathbone as the cinematic avatar probably deserves most of the contemporary credit for establishing Holmes as a worldwide symbol of cool, brilliant reasoning. Holmes' constant companion and sort of Boswell was and is John H. Watson, M.D., played to engaging perfection by Nigel Bruce. Holmes is thin and angular, Watson is plump and rotund. Where Holmes is a paradigm of percipience, Watson lives in ingenuous astonishment. Holmes monastic, Watson gregarious. One icily remote, the other bubbling with kindness and warmth. Speaking of odd couples, Arthur Conan Doyle's contrasting duo must rank among the oddest. Uneven or odd, Holmes &





The way Samuel tells it in The Old Testament (1:17), this match of the millennia came off without much advance promotion. After all, you're not about to find a surplus of volunteers breaking down the gates, ready to do mano a mano with a guy who is 6 cubits and a span high. In case you're puzzled by biblical measurements, a cubit equals 21 inches and a span about 10—the total brings Goliath, our giant of Gath, up around the 11-foot mark; no small potatoes even in The National Basketball Association. No slouch when it comes to chutzpah, David, a mere bantamweight, offered to fight to the finish with the well armored and armed Philistine. To be sure, David with God in his corner had a great manager; but his stone-slinging stratagem seems to be of his own design. As we know, the big fight ended in the first round with a well-slung roundhouse to Goliath's temple. As the biblical report describes it: "And David put his hand in his bag, and took thence a stone, and

slang it, and smote the Philistine in his forehead, that the stone sunk into his forehead; and he fell upon his face to the earth." Taking no chances, David followed the knockdown with a couple of whacks of Goliath's sword, lopping off the big fellow's dented noggin. David, who in later life had his share of problems, must have often thought that he who casts the first stone has time to check up after the fact to see if he is without sin.

#### **Abercrombie & Fitch**

There isn't much to say about David T. Abercrombie & Ezra H. Fitch, the former a lawyer and the latter a miner, prospector, and inventor. What brought them together was a mutual love of sports and one also concludes that they loved the profit that comes from the sale of sporting goods no less. In 1892 they started up in a tent-covered enterprise at lower Broadway where the mer-chandise was displayed in a manner closely resembling realistic conditions. Personal history from our sources seems to end there but time has shown that David and Ezra had latched on to something big. The notion of merchandising caught on, and not long after the tents were folded and exchanged for more permanent quarters. There was one move to 36th Street and 5th Avenue, but by 1917 Abercrombie & Fitch was established in the building on 45th Street and Madison Avenue New Yorkers know so well. There were several business acquisitions, city branches established, and on each occasion moving away from the simple ideas of the founders. Corporate history doesn't tell us what happened to Abercrombie & Fitch, how long they stayed around, when they died. Only the names remain on the building plaque which, when you come to think about it, is sort of sporting.



# **Dempsey & Firpo**

#### Leda & The Swan

Mythology and fairy tales seem to have a penchant for teaming up women with animals in rather intimate activity. Yet, it would appear that Leda coupling with a swan is about as kinky as you can get. But before you jump to the wrong conclusion, this seeming deviation turns generally acknowledged as being out to be a simple case of top level

adultery. First of all, Leda is really Thestias (daughter of Thestius), and she's married to Tyndareus, the King of Sparta. The swan is none other than Zeus in one of his zoomorphic guises, who seduces Leda while she's bathing. The children of the union are Castor and Pollux and/or Helen of Troy. Clytemnestra, the sister, is fathered by Tyndareus. The more

orthodox believe that all the chil dren were Tyndareus' issue. It gets even more complicated as Castor and Pollux go on to heroic feats, an account too complicated for description in this short space. Whether it was Thestias and Tyndareus or Leda and The Swan and/or Zeus, the myth has kept a host of painters busy over the years, including Leonardo Da Vinci, a man for all cygnes.

This heavyweight championship fight may have been short but it was anything but sweet. Luis Angel Firpo, the challenger, a tough, crude, powerful hombre from Argentina, was billed as the "Wild Bull of the Pampas." Jack Dempsey, the champion, was known as the "Manassa Mauler." The two met on September 14, 1923, before 82,000 people who forked over 1,188,603 dollars, for the spectator privilege, and that was when a dollar was a fully-packed 100 cents. In the first round it looked like the wild bull was going to be mauled to death. Although knocked down seven times, Firpo always managed to get up; then drawing upon a punch that must have started from the pampas, he hung the roundhouse on Jack. The first shot dropped the champ. When he arose, the unangelic Luis Angel tried to send Jack on a quick flight back to Manassa. A terrific shot lifted Dempsey clear out of the ring head first. Only with the aid of some shocked boxing reporters, with a sweat-covered heavyweight on their hands and typewriters, was the champ able to get back in the charmed square before the count of 10. To his credit, sturdy Jack was able to keep the Bull at bay for the rest of the round. Round two started out furiously, but Dempsey was the sharpshooter and Firpo remained the enraged bull. A short, powerful right caught El Toro, and before Firpo hit the canvas he was already dreaming of a white pampas.

The two never fought again.

Dempsey went on fighting until the famous Tunney long-count and is still alive but not so well. Firpo also kept on his feet until, at the age of 40, he lost by a knockout in three rounds to Arturo Godoy, another Hispanic. That was only his second and last loss in 17 years

of fighting. The wild bull retired to Argentina, became a successful businessman, and died in 1960 with both his ears intact.

THIS ARTICLE WAS SET IN KORINNA

#### Something from Everybody for U&lc



Dear Mr. Lubalin:

I just received the latest issue of U&Ic which I enjoyed very much. It also stirred my professional ethics with regard to the theft of typographic art.

Very near my office is a sign on the road for a firm called "lc." I borrowed a friend's Polaroid and shot the enclosed photograph. You can see that the logo as well as the ampersand is a direct copy of portions of the U&Ic masthead. I can think of no more blatant case of thievery. How anyone could steal the logo of a journal whose editorial line is that of absolute opposition to the theft of typographic art is beyond me.



I support you and your cause wholeheartedly. If I might be of any help to you, please let me know. Sincerely,

Bob Bair Dime-a-Dozen Studios Ambler, Pennsylvania in re:

for the first two issues of volume two I would sit in the snow and freeze my quadrata off! for more issues I'd even give up garding my avant! what a beautiful paper! thank you.

josh freeman graphic design 34 eighteenth avenue venice. ca 90291

DEAR LYLCASE

1 HAVE A PROBLEM! I AM

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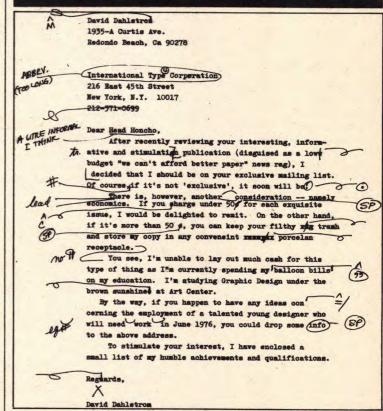
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BEAT ADDRESS BELOW!

ERIC GRAHAM...INCAREDE LES GRAHAM, 72 WANDSORD GROVE, PRESTON ROAD, HULL, EAST YORKSHIRE, BYGAND PLEASE SEND MEARELY AS SOON AS POSSIBLE... IHANK YOU, ERIC GRAHAM



I SAN DUSE GLY'S MAGAZINE INVA GARBAGE CAN AN THOUGHT IT PREITY GOOD DESPITE THE PIZZA STANDS AN MONDERED LIST HOW I COULD GET THIS HERE NAGO. STANDS AN MONDERED LIST HOW I COULD GET THIS HERE NAGO. I HAVE A MESS OF FISH TO WRAP-EACH NOMITH! AND ALSO LIKE LOCATION AT ALL THE PITCHERS, PLEXE TRY TO PUT IN MORE HATED WINMIN IN THE FUTURE. THANKS, GO SENDSPECIATION (27 TODITION STREET HOW D'AUGUS, THE WINSWICK, II). CORPOIL 2016283612.











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To Mr Her bladein.

Uakie
216 East 45° Street
New York, N.Y 10017

Dear Mr. Her by Lutain,

I am a greet advocate
of your publication.
Uakie and
would tilk every much
bo add my name, and dail
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with a subscriber.

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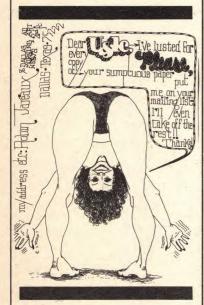


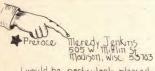


# Wherefore ART thou,

Please put me on your mailing list or this **HEART** will surely die.

William C. Howard Jr. Designer/Artist Hillcrest Hgts. Md.



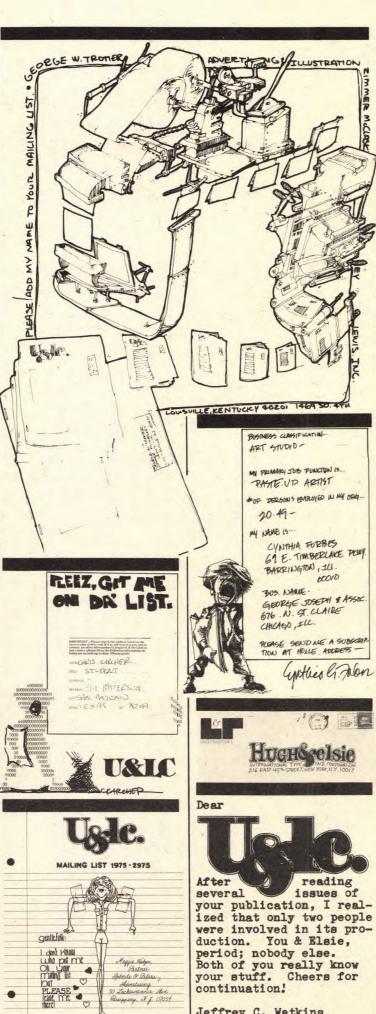


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I would be particularly pleased and probably prove positively provided with pleased with pleased if you could possibly present the preceding profess of the person of persons in the proper position for processing this preface, position for processing this preface, position for processing this preface position for processing this preface, you better to prevail upon your produgous personal upon your produgous personal upon your produgous personal upon your produgous personal upon tower case, which will promptly and proudly promote to practicing publis of print and practically everyone.

Patiently,

Meredy Jenkins -%16%-



Jeffrey C. Watkins Design/Graphics

Waltham, Massachusetts



harcomm associates lisette t. beauregard R16 East 45th Street New York. N.Y 10017 attn: Mr. Herb Lubalin

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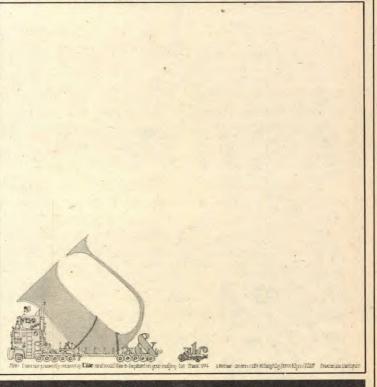
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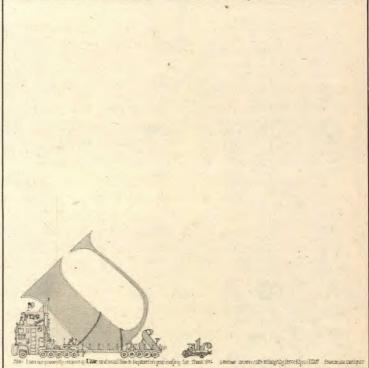
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KEEP UP THE GREAT WORK - DAVID C. LAUFER.

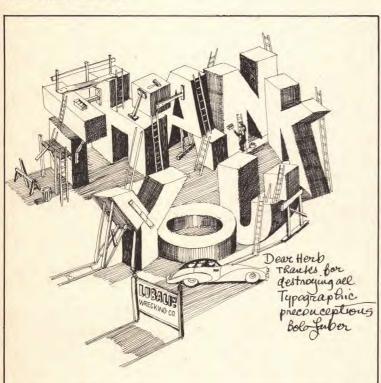




#### Something For Everybody From U&Ic



Bob Farber, who is a long-time friend, a board member of ITC, and a fabulous designer and typographer, sent us this message. Coming from him we take it as a compliment, whatever it means.



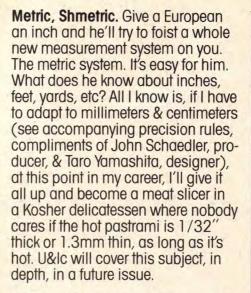
#### FANTASTIC FABLES BY AMBROSE BIERCE

The Cat and the Youth

A Cat fell in love with a handsome Young Man, and entreated Venus to change her into a woman.

"I should think," said Venus, "you might make so trifling a change without bothering me. However, be a woman."

Afterward, wishing to see if the change were complete, Venus caused a mouse to approach, whereupon the woman shrieked and made such a show of herself that the Young Man would not marry her.

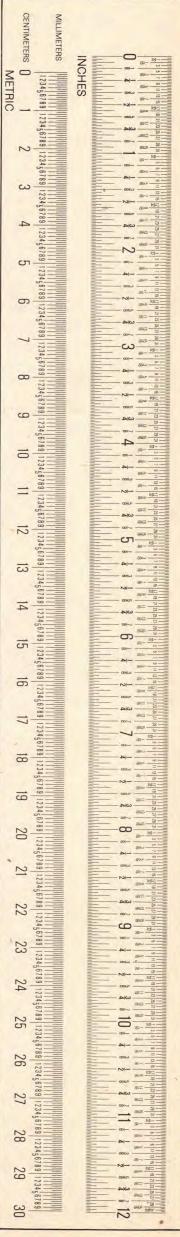


How to resign your job with grace and charm. Joe Sundwall, who graced our premises for a number of years, decided to seek fame and fortune elsewhere. He adopted this unique, and highly creative method, utilizing all of his multitude of skills (designer, handletterer, poet) plus a considerable amount of time and money (one T-shirt @ \$2.98), to tell us off: We appreciate the magnanimous gesture, Joe, but next time please check our size. A T-shirt is a T-shirt, not a nightgown.



Lou Dorfsman and Herb Lubalin, who are fast becoming known as the lox and bagel of the AD circuit, were given the red carpet treatment by the Richmond Society of Communicating Arts in November. They were unanimous in their praise of the announcement reproduced here and thought it noteworthy enough for us to share with our readers. It was designed by Paxton Higgins of Richmond, which goes to show that not everything good comes from the Big Apple. The rough layout above, was sent out first to intrigue people. The finished art, below, was mailed a few days later to stimulate action. Herb & Lou figured out that Paxton cheated. He did the finished art first and then traced it off for the rough.







# TRISKAIDEKAPHOBIA

Thanks, New Jersey Art Director's Club. In spite of the fact that your entry in the first ITC/U&lc Type Competition was not selected by the judges, we, the editors, felt that it contained information of unusual interest to our audience. By publishing your efforts, we hope to stimulate our readers to send us similar kinds of interesting material.

afraid to enter the Thirteenth
Annual Awards of the Art Directors
Club of New Jersey, you may have the symptoms
of Triskaidekaphobia—the fear of the number 13.
But you say the number 13 doesn't bother you, and
you still won't enter. In that case, here are 250 other
cop-outs.

a-a morbid fear of the darkness Acousticophobia-an unusual dread of sounds ophobia-fear of high or elevated places Acrophobia-unusual fear of drafts of air Acarophobia-an abnormal fear of itches Agoraphobia-fear of large open spaces Agylophobia-a strange aversion to streets Aichmophobia-fear of X-acto-knives, razors Ailurophobia-a morbid dread of cats Alcoholophobia-fear of alcoholic beverages Algophobia-an abnormal aversion to pain Amathophobia-an unusual fear of dust
Amychophobia-fear of injury to spinal cord Androphobia-an unexplainable fear of men Anemophobia-an aversion to winds or drafts Anginophobia-a morbid dread of chest pains Anthrophobia-a strange fear of flowers onhobia-a fear of human beings Antiophobia-an aversion to floods
Apcirophobia-an abnormal dread of infinity Aphephobia-a morbid dread of people Apiphobia-an unexplained aversion to bees Aquaphobia-an unusual aversion to water Arachnephobia-an abnormal dread of spiders Ascerophobia-an aversion to anything sour phobia-an unusual dread of weakne Astraphobia-an aversion to anything astral Astrephobia-a fear of thunderstorms Astrophobia-an unexplained fear of the sky Astropophobia-an unusual fear of lightning Ataxiophobia-fear of involuntary movement Atephobia-an abnormal aversion to ruin Aulophobia-an unexplainable fear of flutes aphobia-fear of the northern lights Automysophobia-fear of uncleanliness Autophobia-a morbid dread of being alone Bacillophobia-an abnormal fear of microbes Ballistophobia-an unusual fear of missiles Barophobia-a strange aversion to gravity Basiphobia-a morbid dread of walking Bathophobia-looking down from high places Batrachophobia-a strange aversion to frogs

Belonophobia-fear of compass needles Bibliophobia-an unusual aversion to books Bromidrosiphobia-fear of perspiration Brontophobia-an abnormal fear of thunder Cainotophobia-fear of anything new Carcinomatophobia-a strange fear of cancer Cardiophobia-a morbid fear of heart attack Carnophobia-an abnormal dread of meat diet Catoptrophobia-an abnormal fear of mirrors Cenophobia-fear of empty rooms, open spaces Ceraunophobia-an unusual fear of thunder hobia-an abnormal fear of winter Cherophobia-an abnormal aversion to gaiety
Chionophobia-an unusual fear of snow Choleraphobia-a morbid dread of cholera Chronophobia-a fear of time, deadlines Chrystallophobia-a fear of crystal glasses Cibophobia-an unexplained aversion to food Claustraphobia-fear of enclosed places hobia-a fear of stairs, climbing Clithrophobia-a dread of being locked in Clotophobia-a fear of sexual intercourse Cometophobia-an unexplained fear of comets Coprophobia-an abnormal fear of feces Crematophobia-a strange dread of money Cremnophobia-an unusual fear of presipices Cromophobia-a morbid dread of color Cynophobia-an unusual aversion to dogs monophobia-a strange aversion to der mophobia-an abnormal fear of crowds **Dermatosiophobia**-fear of skin diseases **Dextrophobia**-the fear of the right side **Dikephobia**-an abnormal fear of injustice Dipsophobia-a strange aversion to drinking natophobia-an unusual aversion to houses Doraphobia-a fear of fur, animal skin Dysmorphophobia-an aversion to deformity Ecophobia-a fear of home surroundings Elsoptrophobia-an abnormal fear of mirrors Electrophobia-a morbid fear of electricity Emetophobia-an abnormal fear of vomiting Entonophobia-an abnormal dread of insects

Eosophobia-an unexplainable fear of dawn Eremophobia-fear of solitude, stillness Eretephobia-an unexplainable fear of pins Ergasiophobia-fear of surgical operation Ergophobia-an unusual dread of work Erotophobia-an unusual fear of sexual love Eremiaphobia-an abnormal dread of solitude
Erythrophobia-fear of blushing, red
Gamophobia-a strange aversion to marriage Gatophobia-an unexplainable fear of cats Genophobia-an abnormal aversion to sex Gephyrophobia-a fear of crossing bridges Geumaphobia-an unusual dread of taste Graphophobia-a strange aversion to writing Gymophobia-fear of nakedness, undressing Gynephobia-an unexplainable fear of women Hadephobia-an unusual fear of hell Haphephobia-touching or being touched Harmatophobia-a morbid fear of error, sin Harpaxophobia-an abnormal fear of rubber Hedonophobia-an unusual fear of pleasure Heirophobia-fear of religious objects Heliophobia-a strange aversion to the sun Helminthropophobia-dread of worms Hematophobia-a morbid dread of bleeding Hemophobia-an unusual aversion to bleeding
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Kakorraphiaphobia-a dread of failure
Katagalophobia-an unusual fear of ridicule
Kenophobia-fear of a void, open spaces
Keraunophobia-fear of thunder, lightning
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Lyssophobia-fear of rabies, insanity
Maieusiophobia-a strange fear of pregnancy
Maniaphobia-a morbid dread of insanity
Mastigophobia-an abnormal fear of flogging
Mechanophobia-a strange fear of machinery
Mellisophobia-an unusual dread of bees
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Metallophobia-a fear of metal objects
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Metallophobia-a fear of metal objects Meteorphobia-a strange fear of meteors Microphobia-a fear of micro organisms Molysmophobia-a strange dread of infection Monophobia-an abnormal fear of one thing ohobia-an unusual aversion to music Musophobia-an unexplainable fear of mice Mysophobia-a fear of contamination, dirt

Mythophobia-of making false statements bia-an unusual fear of corpses Necrophobia-an unusual lear of corporation to glass hobia-an unusual fear of anything new Nephelophobia-a strange aversion to clouds Nomatophobia-an unusual dread of names Nomophobia-a fear of symptoms, disease Nudophobia-an unusual dread of nudity Nyetophobia-a strange fear of night, dark Ochlophobia-an abnormal dread of crowds Ochophobia-a strange aversion to vehicles Odontophobia-an abnormal fear of teeth Odynephobia-an unexplainable fear of pain Oikophobia-a fear of home surroundings Olfactophobia-an unusual aversion to smell Ombrophobia-an unexplainable fear of rain atophobia-a strange fear of eyes
rophobia-an unusual aversion to dreams tophobia-an aversion to certain names Onomatophobia-an aversion to certain names
Ophidiophobia-a strange aversion to snakes
Ornithophobia-an unusual fear of birds
Osmophobia-an unexplainable fear of odors
Osphresiophobia-a fear of body odors
Ornanophobia-an abnormal dread of heaven
Panophobia-an unusual aversion to anything
Paralipophobia-fear of neglect, omission hobia-an unusual fear of girls Pathophobia-an abnormal dread of disease
Patrophobia-a strange dread of heredity
Peccatophobia-of social errors, sinning Pediculophobia-a strange fear of lice Pediophobia-dread of children, dolls Peniaphobia-an unusual dread of poverty Phagophobia-an unusual aversion to eating Pharmacophobia-a dread of medicine, drugs Phasmophobia-a strange fear of ghosts Phengophobia-an abnormal dread of daylight Phobophobia-"fear of fear itself Phonophobia-fear of noise, loud talking Photaugiaphobia-a strange fear of glare Phronemophobia-an unusual fear of thinking Phthiriophobia-a morbid dread of parasites Phthisiophobia-an aversion to tuberculosis Pnigophobia-fear of choking or smothering Poinephobia-an abnormal fear of punishment Polophobia-an unexplained fear of drinking Polyphobia-an unusual dread of many things Ponophobia-an unexplainable fear of work Potamophobia-an unusual fear of rivers Proctophobia-an aversion to rectal disease Psychrophobia-a strange dread of the cold Pyrexiophobia-an unusual aversion to fever

Pyrophobia-an unexplained aversion to fire Psychophobia-an unusual dread of the mind Rhabdophobia-fear of beatings, punishment Rhypophobia-a morbid fear of soiling, dirt phobia-a fear of satan, the devil cabiophobia-an unusual dread of an itch copophobia-fear of being stared at Scotophobia-a strange fear of darkness Sclaphobia-an unusual dread of a flash Siderophobia-an abnormal fear of stars Siderodromophobia-fear of railways Sitophobia-an abnormal dread of food Spectrophobia-morbid aversion to mirrors Spermaphobia-a morbid fear of germs, semen Stasibasiphobia-fear of standing upright Stasophobia-a strange dread of walking Stygiophobia-an abnormal fear of hell Symbolophobia-of having symbolic meanir Syphilophobia-an unusual fear of syphillis phobia-a morbid fear of tabes dorsalis Tacniophobia-an abnormal fear of tapeworms
Taphophobia-fear of being buried alive
Teniophobia-a morbid dread of tapeworms Teratophobia-fear of monstrosities Thalassophobia-an abnormal fear of the sea Thanatophobia-an unusual aversion to death Thassophobia-an unusual dread of sitting Theophobia-an unexplained aversion to God Thermophobia-an unexplainable fear of heat Tocophobia-an unusual dread of childbirth Tonitrophobia-an abnormal fear of thunder Topophobia-a strange fear of places Toxicophobia-an unusual dread of poison Tranmatiphobia-a morbid aversion to injury Tremophobia-an unusual dread of trembling Trichinophobia-an aversion to trichinosis Trichophobia-an abnormal fear of hair Tuberculophobia-fear of tuberculosis Vacciniophobia-fear of vaccination Venereophobia-a fear of veneral disease Kenophobia-an abnormal fear of strangers Zoinophobia-a strange fear of strangers Zolophobia-an unusual dread of jealousy Zoophobia-a morbid dread of animals It should be obvious by now that if you are a New Jersey Art Director, and proud of your work, there is no real reason for not entering the New Jersey Art Directors 18th Annual Awards. "We have nothing to fear but fear itself" F.D.R. See enclosed forms for your entries and further information







The last issue of U&lc contained an article on straight lines by famous illustrators. Two, who are famous, but not punctual, submitted their efforts after we went to press. Here are the contributions from Dick Hess and Bob Grossman.



In keeping with our tradition of showing typographics that can be read either by standing on one's feet or by standing on one's head, we are reproducing this design which was brought to our attention by Cipe Pineles who saw it in a Chelsea, London, shoppe window. It is the logo for a line of men's haberdashery.

### A French Postcard...is a French Postcard...is a French Postcard?







icture yourself walking through the streets of Montmartre, looking up at teary, wide-eyed Keane children peering disconsolately out of gallery windows, breaking your heart, when a sleazy character slithers up to you wearing a beret, a black leather trenchcoat, dark shades, a cigarette dangling jauntily

from under a majestic moustache. He hands you a packet wrapped in a plain brown wrapper, with tobacco-stained yellow fingers. He says: "Voulez vous acheter les French Postcards?"

Right away, your sexual fantasies run amok and you begin to visualize lascivious, 19th-century French femmes, hand him l'argent, he hands you les lying indiscreetly, on ornate chaises, undraped, with pubic hair judiciously retouched out. Tempering these fan-

tasies is the suspicion that what you're excitement and anticipation and, lo and really going to get are pictures of the Eiffel Tower, the Arc de Triomphe,

Your fantasies overcome your suspicions, as you say to yourself, "What the hell, it's only six francs (\$1.50)." You cartes postales, and you slink off to the completely your oft-quoted statement privacy of your hotel room, tear open

behold, revealed before you are twentysix of the most luscious titillating char-Notre Dame, Les Bateaux Mouche, etc. acters you have ever laid eyes on.

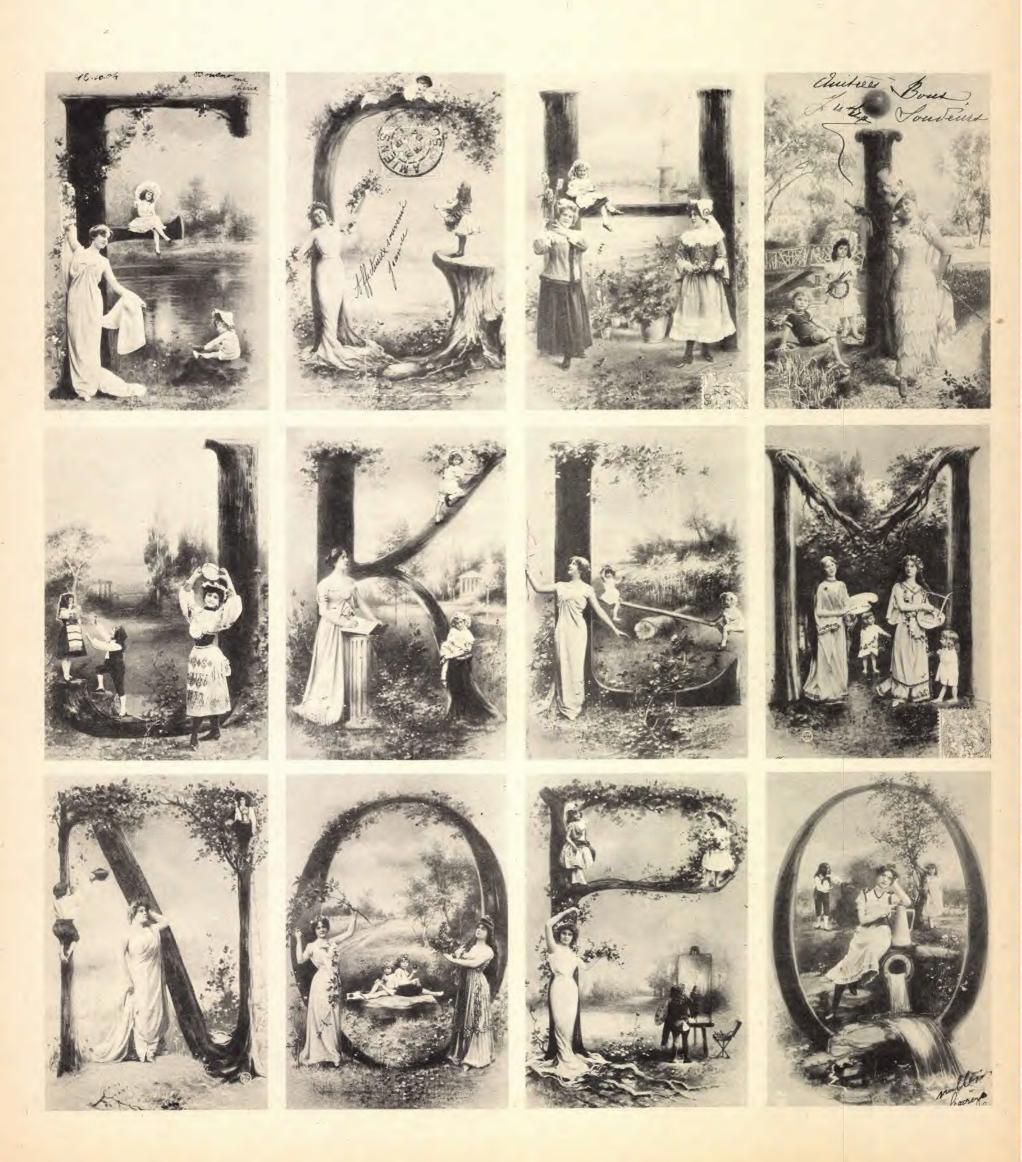
Typographic characters. A complete array of fantastic art nouveau letterforms, from A to Z. You indulge yourself in a veritable visual orgy, forgetting that type forms sink into obscurity when the brown wrapper in a frenzy of sexual compared to the human female form.























hat was the interesting version of how it happened. Now, for the truth.
You look up ABC Libraire-Antiquaire,
36 Rue Richard-Lenoir, who is France's in captivity. leading purveyor of art nouveau graphics, and spend hours looking through portfolios of the most magnificent 19thleave Montmartre to the tourists and century postcards. After much hassling, give my regards to ABC." H.L.

with promises to make them rich and famous through the pages of U&lc, which they need like a hole in the head, you lay 250 francs (\$60.00) on them in exchange for the only complete







THIS ARTICLE WAS SET IN SOUVENIR

#### What's New from ITC?

ITC Bookman Light, Medium, Demi, and Bold are new typefaces from ITC. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and all other ITC typefaces shown in this issue. This license mark is your guarantee of authenticity.



# ITC BOOKMAN LIGHT&ITALIC

# ITC BOOKMAN MEDIUM & ITALIC

# ITC BOOKMAN DEMI & ITALIC

# ITC BOOKMAN BOLD & ITALIC

ITC Bookman Light

History has given us certain graphic classics that we hold in high respect not only for their dateless artistic charm but for their continuing power to stimulate and motivate.

In typographic circles Bookman is one of these classics but, like the brownstone, the time finally comes when it needs a thorough renovation to be useful to us here and now. Modern presses, modern papers, new ways to set type, new ease of kerning, tighter fit, contemporary weights—these are but a few of the important tools that have become commonplace since Bookman's first appearance years ago.

When Ed Benguiat undertook the task of updating Bookman, he did so with complete respect for the integrity of its original design. With perceptive discretion he intensified the original classic flavor, at the same time moulding into the shapes those important typographical niceties that would bring Bookman back to its rightful place in the graphic mainstream.

It is of considerable significance to note that, while the original Bookman text typeface has heretofore been available only in one weight of roman and oblique, the new ITC Bookman has been designed in four contemporary weights of roman, Light, Medium, Demi, and Bold, and is complemented by four newly created cursive italics.

Furthermore, in addition to the alternate characters that accompany each alphabet, a complete assortment of swash letters, in all weights of roman and italic, has been developed. These swash characters offer the creative user of typography a new dimension of design opportunities when using ITC Bookman for display and headline purposes.

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890\$;;,.?!

#### ITC Bookman Light Italic

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*ABCDEFGHIJKLMNOPQRSTUVWXYZ* abcdefghijklmnopqrstuvwxyz 1234567890\$:...?!

#### ITC Bookman Medium

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ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890\$:...?!

#### ITC Bookman Demi

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**ABCDEFGHIJKLMNOPQRSTUVWXYZ** abcdefghijklmnopqrstuvwxyz 1234567890\$:;,.?!

#### ITC Bookman Demi Italic

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#### ITC Bookman Bold Italic

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ITC Bookman Light

ITC Bookman

Light Italic

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ITC Bookman Medium

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ITC Bookman Bold

ITC Bookman

Demi Italic

ITC Bookman

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ITC Bookman Bold Italic

#### U&LC W CROSS R D PUZZLE

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BY GERTRUDE SNYDER WITH A LITTLE HELP FROM J.S. Across

This is a crossword puzzle mainly for people in and around the world of graphic arts. Of course this does not exclude others who may want to try their hand at solving it. They are bound to find some fun and may even pick up a bit of the in-terms along the way. In addition to whatever entertainment one finds there is the lure of fame, if not fortune, for successful solutions.

Here is one simple rule to follow: Those answers that require type definitions must be "comped" in the required typeface. At last count there were eight of that genre: 41, 61, 110, 112 across and 17, 18, 19, 91 down.

Caveat: We've made the questions oblique and gently mischievous. Answers in many cases will call for puns, abbreviations with a tricky twist here and there.

The successful solutions will be published in our next issue along with brief biographies of the puzzle unravelers. Success will be based on the correctness of all words plus the quality and accuracy of the typographic rendering. Neatness

Send your solution to U&lc by February 16th, 1976.

We wish you 2 four-letter words which have the same connotation as a four leaf clover.

When you work through the night, you finish here

First newspaper published in New York –1725

Elementary, my dear Watson 11

It's done to type 15 To hem and haw

16 Greek female-person god

18 "Open wider"

20 A type of yesteryear Wide-open spaces 22

The high and low of it

Kissinger no longer heads it

Photostatters know this

His Ma is Bell

31 Graphic communicator

33 Rates a highball

It makes more of a die

35 An ornament, not type

36 Adverb

Find it in Column A and Column B

39 These characters are fancy

Gave us a Sans Serif

More than one page

What deadlines must not be

Weighs one hundred

A measure for measure

50 L'enfant de Cassandre

**52** Teachers belong to this

53 Truly

54 Retouchers and engravers know this

55 The older league

56 Copycat

58 Small town postal service

59 Free example

60 Article

Everyone should have this type in 1776

65 On de la Paix, you meet everybody

Promoted directly

Fills an editorial blank

The right hand doesn't know what this does 68

69 Something to go in for

Used to be

More or less

Illustrators lean heavily on this

Billed and paid for before setting

He'd make an illegible ligature of them

Venerable New York school, not for designers

Paper source (state)

Preacher played the game

Your bulletin board could be made of these

oak species

Typefounder's rough edge

Add "of," and problems go

Better check the art

Two-thirds of international designer's

organization

Who scrambled the type?

Between AD

For emphatic typography

No trace of obscenity

Delivered to the Hall of Fame

99 Kat?

East Coast ADC extravaganza

Gives you a choice 104

Sir Joshua Reynolds was a member 105

Wider than a wide receiver

109 Tricky suffix

Creator of a Bookman face 110

L&C Hairline 112

Sometimes it's Gothic 114

118 Doebler's principle

120 Less space than wide-open 122 Oldest living newspaper in U.S. – 1877 Down

Without this, no typesetting

Stories, but not old "Wider, please"

Old-time auto

Out-foxed the Audi

Meeting place for art and copy

Last of the English letters

One by one

Carnese and Geismar 10

Wrap-up for magazines

LP's aren't called this anymore

One of the wanted faces

The Lullaby of Broadway

Thin is in 19

Set everything else, not this 21

N's make it light up

Cost a lot

24 Exactly as it is

26 Not upper

Compositor's modern magic

29 No charge for this

Adverb

34 Artist impressario

38 Impressario artist

Sometimes less is more

Spanish architect who left no stone

May be nearing its end

Camera-ready

One-man design think-tank

Belonged to Clara Bow

Never enough time to do it this way the first time

Bases of information

U.C.

They all have characters

Things are seldom what they\_

60 Carl who?

62 Bodoni's wasn't golden

63 Behind every Mss.

End of the month blues Lois knows it's a Greek holdup

From one, Mary

Highly-paid, but not topless

You don't have to be Jewish to work here Process color would rather be this

than dead Cousin of Trade and Mark

83 Job hunter's caveat

84 We all make it

Supreme ruler

Dear and dead 90

A famous Egyptian

First in the pecking order The Long March had lots of them

Hamlet had trouble with this What every AD knows

Mightier than the sword

Letters grow from this

...say can you see

103 Prints take a bath

104 Not the newest

106 Alphabet

107 Part of musical alphabet

111 Pressman

113 Not gross

115 Roman letter

116 Editorial modesty

117 Not Northeast

118 Stamped on a cartoonist's idea of an idea

119 AD turned film-maker

121 Not Southwest

THIS ARTICLE WAS SET IN ITC CHELTENHAM BOOK AND ULTRA

ATA Shops

Akron, Ohio
The Akron Typesetting Co.
37 North High Street

Atlanta, Georgia Action Graphics, Inc. 1015 Collier Road, N.W. Baltimore, Maryland

Maran Printing Services 320 North Eutaw Street Benton Harbor, Michigan

Type House, Inc. 101 Hinkley, P. O. Box 707 Bloomfield, Connecticut

New England Typographic Service, Inc. 14 Tobey Road

Boston, Massachusetts Berkeley Typographers, Inc. 286 Congress Street

Composing Room of New England 131 Beverly Street

Charlotte, North Carolina Interstate Graphics Incorporated 129 West Summit Avenue

Chicago, Illinois J.M. Bundscho, Inc. 180 North Wabash Avenue Frederic Ryder Company

500 North Dearborn Street Total Typography, Inc. 901 West Monroe Street Cleveland, Ohio Bohme & Blinkmann, Inc. 812 Huron Road

Columbus, Ohio Yaeger Typesetting Co., Inc. 177 East Naghten Street

Dallas, Texas Jaggars-Chiles-Stovall, Inc. 714 Crockett Street Southwestern Typographics, Inc. 2820 Taylor Street

Dayton, Ohio Craftsman Type Incorporated 605 S. Patterson Blvd. Denver, Colorado Hoflund Graphics 700 Lincoln Street

Detroit, Michigan Willens + Michigan 1959 E. Jefferson

Houston, Texas The Type House, Inc. 616 Hawthorne Street Indianapolis, Indiana Typoservice Corporation 1233 West 18th Street

Kansas City, Missouri Lettergraphics/ Kansas City, Inc. 1737 McGee

Memphis, Tennessee Graphic Arts, Inc. 3123 Chairman Drive

Miami, Florida Wrightson Typesetting, Inc. 219 N.W. 24th Street Minneapolis, Minnesota Dahl & Curry, Inc. 50 Spruce Place

Duragraph, Inc. 212 Twelfth Avenue South

Montreal, Canada McLean Brothers, Ltd 1000 Wellington Street

Nashville, Tennessee Typographics, Inc. 300 12th Avenue South

Newark, New Jersey Arrow Typographers, Inc. a Patrick & Highton Company 2-14 Liberty Street New York, New York

Advertising Agencies/ Headliners 216 East 45th Street

Artintype-Metro 228 East 45th Street

the Composing Room, inc. 387 Park Avenue South Franklin Typographers, Inc. 225 West 39th Street King-Weltz Graphics 240 West 40th Street

Master Typo Company, Inc. 461 Eighth Avenue Royal Typographers, Inc. 311 West 43rd Street

Tri-Arts Press, Inc. 331 East 38th Street TypoGraphics

Communications, Inc. 305 East 46th Street Volk & Huxley, Inc. 228 East 45th Street

Philadelphia, Pennsylvania Walter T. Armstrong, Inc 1309 Noble Street

Morneau Typographers, Inc. 330 North 3rd Avenue

Pittsburgh, Pennsylvania Davis & Warde, Inc. 704 Second Avenue

Portland, Oregon Paul O. Giesey Adcrafters, Inc. 2115 N.W. 20th Avenue

Rochester Mono/Headliners

Rochester, New York

Master Typographers, Inc. 4404 St. Vincent Avenue

360 North Street

St. Louis, Missouri

Dix Typesetting Co., Inc. 1 Commerce Boulevard Typographic Service, Inc. 1027 Arch Street Toronto, Canada Phoenix, Arizona

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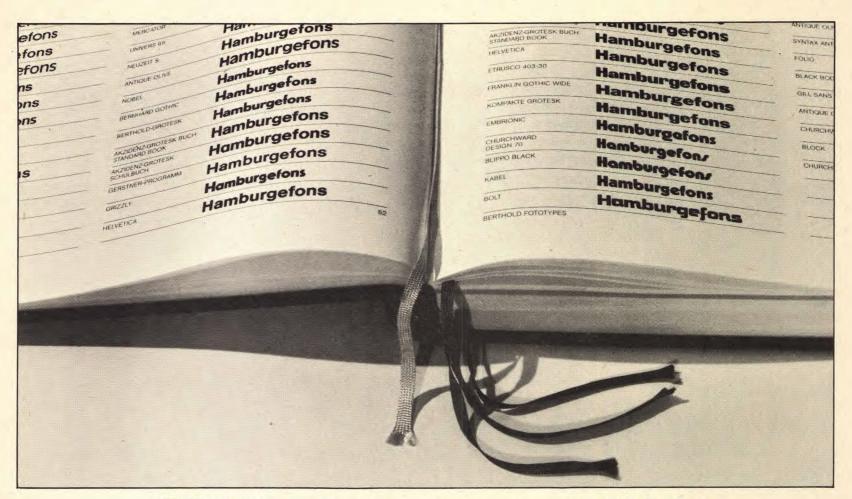
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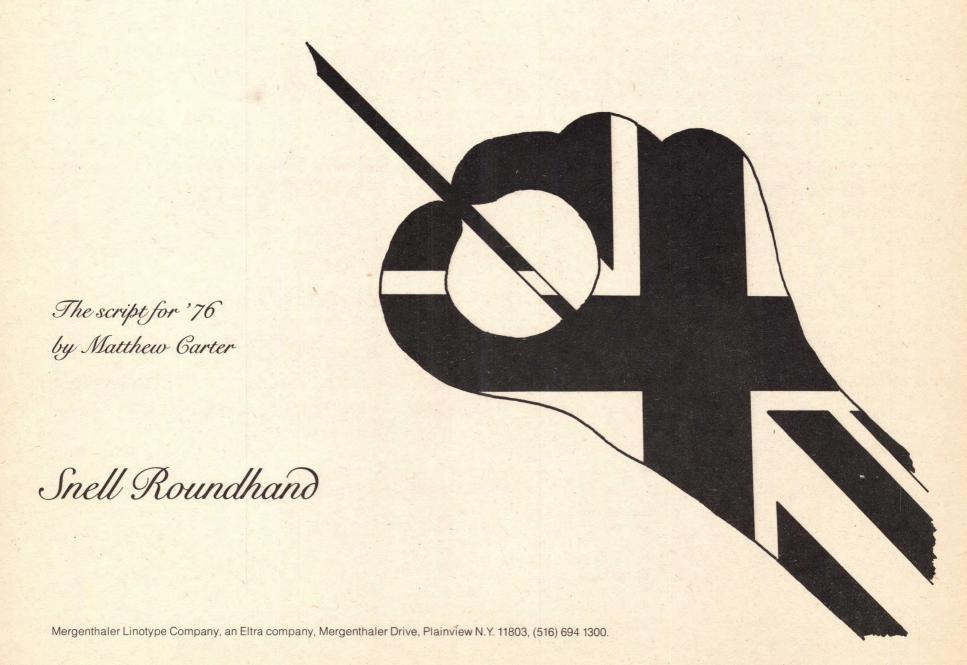
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# Ask-We probably have it

ASK-	Me k
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Ad Lib Ad Lib Italic	Barrum, P. T. Baronet with Swash*
Ad Lib Bounce Cond. (see Newton) Ad Solid	Basiles Basiles Italic
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trefnadens, ordningens och ekonomiens upprätthållande, och do är det icke sällan som sorgliga erfarenheter göras på grund af d oförstånd med hvilket kaster, formbräden och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart nog officinen extra kostnader i reparation Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och bottnen bör icke vara limmad men däremot väl fästad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligare med en skruf i kryssen mellan facken. Framstycket med rand bör vara af ett fastare träslag, såsom björk eller rödbok samt helst för trefn skull fernissadt, det kan då äfven vid eventuellt behov aftvättas In Bottenmellanlägget bör vara af godt tjockt papper, som icke upp löses af vatten, och ligga fullkomligt slätt utan vågor. Alla mellan väggarne i lådan bör sitta stadigt och nå så högt i urskärningen, a de fylla densamma ända upp i dess längdriktning, så att stycket ic kan lyfta sig från bottnen efter någon tids torkning. Kaster som ick uppfylla dessa fordringar borde aldrig accepteras såsom fullgod fabrikat, de blifva i längden alltför dyra! Träutensilierna i ett tryc äro ingalunda en oviktig faktor, för trefnadens, ordningens och e ekonomiens upprätthållande, och dock är det icke sällan som sor erfarenheter göras på grund af det oförstånd med hvilket kaster formbräden och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart nog of officinen extra kostnader i reparationer. Kasten bör vara af kvist fritt och torrt trä, kännas lätt, och bottnen bör icke vara limmad m men däremot väl fästad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligare med en skruf i kryssen m mellan facken. Framstycket med rand bör vara af ett fastare träsl slag, såsom björk eller rödbok samt helst för trefnadens skull fer nissadt, det kan då äfven vid eventuellt behov aftvättas. Bottenme mellanlägget bör vara af godt tjockt papper, som icke upplöses a vatten, och ligga fullkomligt slätt utan vågor. Alla mellanväggarn i lådan bör sitta stadigt och nå så högt i urskärningen, att de fylla

densamma ända upp i dess lä riktning, så att stycket icke ka lyfta sig från bottnen efter någ tids torkning. Kaster som icke uppfylla dessa fordringar bor aldrig accepteras som fullgod fabrikat, de blifva i längden al för dyra! Träutensilierna i ett t äro ingalunda en oviktig fakto

trefnadens, ordningens och ekonomiens upprätthållande, och do är det icke sällan som sorgliga erfarenheter göras på grund af d oförstånd med hvilket kaster, formbräden och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart nog officinen extra kostnader i reparation Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och bottnen bör icke vara limmad men däremot väl fästad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligare med en skruf i kryssen mellan facken. Framstycket med rand bör vara af ett fastare träslag, såsom björk eller rödbok samt helst för trefn skull fernissadt, det kan då äfven vid eventuellt behov aftvättas In Bottenmellanlägget bör vara af godt tjockt papper, som icke upp löses af vatten, och ligga fullkomligt slätt utan vågor. Alla mellan väggarne i lådan bör sitta stadigt och nå så högt i urskärningen, a de fylla densamma ända upp i dess längdriktning, så att stycket ic kan lyfta sig från bottnen efter någon tids torkning. Kaster som ick uppfylla dessa fordringar borde aldrig accepteras såsom fullgod fabrikat, de blifva i längden alltför dyra! Träutensilierna i ett tryc äro ingalunda en oviktig faktor, för trefnadens, ordningens och e ekonomiens upprätthållande, och dock är det icke sällan som sor erfarenheter göras på grund af det oförstånd med hvilket kaster formbräden och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart nog of officinen extra kostnader i reparationer. Kasten bör vara af kvist fritt och torrt trä, kännas lätt, och bottnen bör icke vara limmad m men däremot väl fästad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligare med en skruf i kryssen m mellan facken. Framstycket med rand bör vara af ett fastare träsl slag, såsom björk eller rödbok samt helst för trefnadens skull fer nissadt, det kan då äfven vid eventuellt behov aftvättas. Bottenme mellanlägget bör vara af godt tjockt papper, som icke upplöses a vatten, och ligga fullkomligt slätt utan vågor. Alla mellanväggarn THE MARKET RESEARCH TOOK MONTHS.

THE LAYOUT AND PHOTOGRAPHY TOOK WEEKS.

THE COPY AND POLISHING TOOK DAYS.

NOW GET THE TYPE SET FAST.

Your product's position is perfect. The guy who came up with the concept must live right. Your research mavens have pointed to Fat City. The creative types made layouts crisp and bold: had artwork done that lives, wrote words that sing (not rum-da-dum-da-dum, but chick chicka chicka chick chick). The A.E.s presented it all with a logical rationale. Even the lawyers are happy.

And now it's the last possible minute. Just enough time's left to screw the whole thing up. To set type with wide open spacing. Bad kerning. Widows. Raggedy rag rights.

But it doesn't have to be that way.

You could have the ad set on an AlphaSette System.

You could choose from over 2,000 fonts, including the ITC faces.

You could get the kind of optically perfect type that has made AlphaSette the typographer's standard of quality.

And, your typesetter could deliver your beautifully set rush job on time because of all the automatic features built into the AlphaSette system.

Features like automatic justification controls, automatic letterspacing and kerning controls, automatic font mixing, and, just about, automatic anything.

Have heart. There's still time to get the next ad set right the first time. Ask your typographer if he has an AlphaSette System. If not, tell him to get one while you call the type craftsman down the street who has already seen the Alpha-light.

# **ALPHASETTE** FROM ALPHATYPE

The people who still care about typographic quality

7500 McCormick Boulevard Skokie, Illinois 60076 Telephone: 312/675-7210

# Liberty, Equality, Fraternity

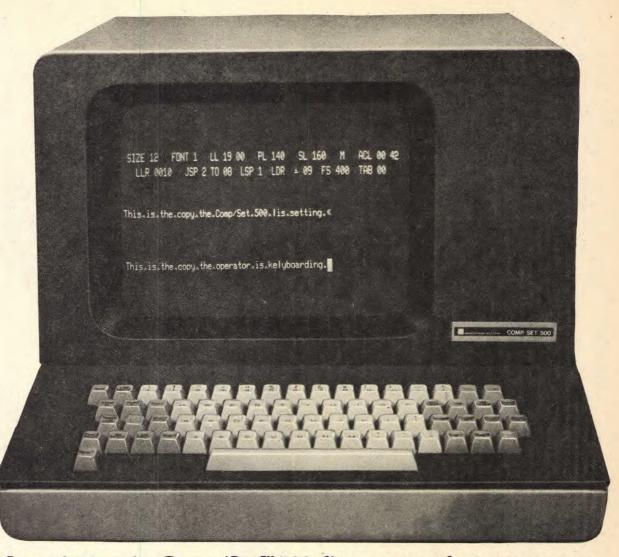
The French are famous for a few things
Freedom fighting, food, fashion
Things like that

Things you can't do without. **Like Champagne & Meridien**Adrian Frutiger's popular French classic, Meridien
Designed in 1957 for Deberny & Peignot
A standard in France ever since

Meridien Regular Roman, Medium Roman, Bold Roman

\*The Meridien typeface family, now available for all V-I-Ps, Linocomps, Linofilms, and Linotrons from Deberny & Peignot, part of the Mergenthaler Group. Mergenthaler Linotype Company, Mergenthaler Drive, Plainview, NY, 11803





# What you see is what you set.

# Check these outstanding features

- □ 4 fonts on-line
- □ disc change in less than one minute
- □ width programming built into type disc
- □ 33 sizes on-line
- □ 5½ to 36 point size range
- unlimited font and size mixing
- of font and size selection from the keyboard
- □ all type base aligned
- □ 45-pica maximum line length in all sizes
- single key mortise control
- □ automatic white space reduction □ automatic and manual justification
- controllable word space values
- □ controllable letterspace values
- fail-safe overset prevention
- all commands displayed on screen
- □ automatic leader insertion
  □ leading to 99½ points in half-point graduations
- □ automatic last word delete
- complete correction ability on copy being keyboarded
- □ tab storage
- □ data storage

# Introducing the Comp/Set<sup>™</sup> 500 direct entry phototypesetter, the low-cost\* unit that's revolutionizing typesetting.

The Comp/Set 500 direct entry phototypesetter is the low-cost unit with big-machine power, versatility, and dependability, whose output meets the highest standards of quality.

The Comp/Set 500 is remarkably versatile. Four 112-character fonts on-line, 33 sizes on-line from 5½ to 36 point with easy keyboard selection. Complete font and size mixing, sophisticated formatting capability, and top-quality output mean there isn't a job the Comp/Set 500 can't handle well. High productivity together with low initial investment and low operating cost add up to a really exceptional machine value.

Versatile as it is, the Comp/Set 500 is remarkably easy to operate because it puts all the controls where they belong, right at the operator's fingertips on the simple, typewriter-oriented keyboard. All format data is continuously displayed on the big, easy-to-read screen, along with over 500 characters of copy. And there is easy correction ability on the copy being keyboarded. So what you see is what you set!

But to fully appreciate what the Comp/Set 500 can do for you, you really have to see it in action, and try it for yourself. Call your local VariTyper office or mail the coupon to arrange a demonstration.



\*Lease payments as low as \$265 per month; subject to change.

All the type in this ad was composed on the Comp/Set 500 phototypesetter.

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□ Please send a type specime	en booklet	
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A New Edition **VGC** Alphabet Library

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Pre-publication prices are now available. For information, write to

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Visual Graphics Corporation VGC Park, 5701 N.W. 94th Ave., Tamarac, Florida 33321

# A CURE FOR THE COMMON COLD.

Do you suffer from the nagging limitations of common cold type? Does your old strike-on equipment cause annoying job congestion and give you that run-down feeling? Do you experience the headache of calculation, the irritation of double typing?

Well, now there's fast, fast relief for the symptoms of common cold type. The remedy is photocomposition from Compugraphic. And it's quicker, easier and more economical than ever before.

You get uncommon productivity with automatic justification, centering, ragged right or ragged left on the first and only typing. Without calculation.

You get uncommon versatility with choice of different type styles and sizes directly from the keyboard. With selection from a comprehensive type library including popular ITC faces (like Souvenir, Tiffany, Serif Gothic and many more).

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- Text composers start at \$3,750.
- Headline machines for as low as \$2,250.
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- Composers with many type styles and sizes (32 to 96 fonts) from the keyboard—as low as \$9,450.

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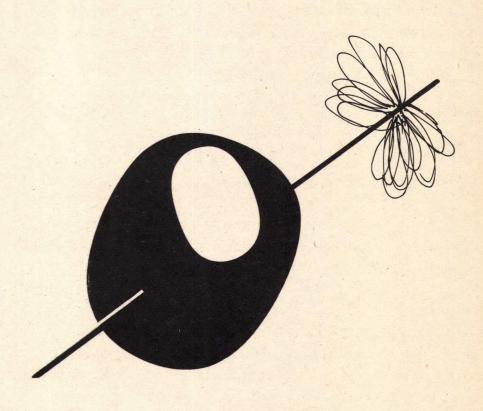
80 Industrial Way, Wilmington, Massachusetts 01887/(617) 944-6555



SEND TO: Compugraphic Corporation, 80 Industrial Way, Wilmington, Mass. 01887 ☐ Have a sales representative call ☐ Arrange a demonstration Send a package of materials, including prices, tailored to my applications – text composition, headlines, area composition (heads and text set in place): Plant Description ☐ In-plant facility ☐ Government facility Typesetter ☐ Design studio
☐ Institutional graphics Current Composition Source ☐ MT/SC ☐ Other strike-on ☐ Purchased outside Photocomp Organization\_ City/State \_\_ Telephone

# **Antique Olive\***

# The best thing to happen to an olive since the martini.



Roger Excoffon of Paris designed Antique Olive for the Fonderie Olive, Marseilles, in 1962. Antique Olive Roman, Italic, Bold Roman, Black Roman, Light Roman and Compact Roman. Which is a lot of Romans for a French face.

Now available for all V-I-Ps, Linocomps, Linofilms, and Linotrons, from Mergenthaler, Linotype, Stempel, Haas.

\*The Antique Olive typeface family is licensed to D. Stempel AG by Fonderie Olive, France.



CLEARFACE GOTHIC

ABCDEFGHIJKLMN
OPQRSTUVWXYZÆØ
abcdefghijklm
nopqrstuvwxyzæø
1234567890
&?!£\$

CLOISTER BOLD

ABCDEFGHIJKL MNOPQRSTUVW

XYZÆØ abcdefghijklmno pqrstuvwxyzæø 1234567890 &?!£\$ß FUTURA EXTRA BOLD

ABCDEFGHIJKL
MNOPQRSTUVW
XYZÆO
abcdefghijklmno
pqrstuvwxyzæo
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&?!£\$B

GILL SANS BOLD

ABCDEFGHIJKLM
NOPQRSTUVW
XYZÆØ
abcdefghijklmno
pqrstuvwxyzæø
1234567890
&?!£\$ß

GOUDY HEAVYFACE

ABCDEFGHIJKLM
NOPQRSTUVW
XYZÆØ
abcdefghijk1mno
pqrstuvwxyzæø
1234567890
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JENSON MEDIUM

ABCDEFGHIJKL
MNOPQRRSTUVW
XYZÆØ
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pqrrstuvwxyyzæø
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JENSON EXTRA BOLD

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LE GRIFFE

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PUMP MEDIUM

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UNIVERSITY ROMAN

ABCDEFGHIJKLM
NOPQRSTUVW
XYZÆØ
abcdefghijklmno
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These ten typefaces will be available from your Letraset dealer February 15, 1976

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Send us the coupon and we'll see you get a copy plus our

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VANCOUVER

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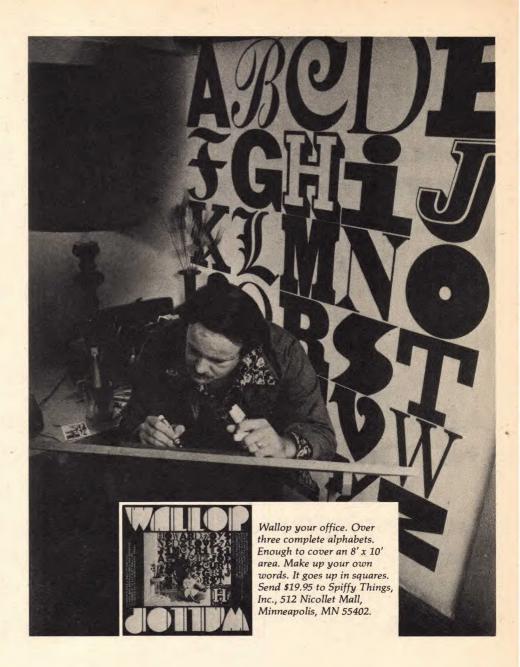
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# **Specifying Type for Phototypesetting Equipment**

Have you ever taken a piece of copy, patiently counted every character to be sure it will fit, and then sent it out to the typographer only to have it come back too long or too short? Well, if you have, you are not alone.

Fitting type accurately for phototypesetting equipment is one of the biggest problems the designer has to face every day. The problem is not that phototypesetting equipment cannot set type accurately; they can and do. The problem is that today there are dozens of companies manufacturing phototypesetting equipment and each company has its own version of most typefaces. This means that on any given typeface the x-height may be different, the weight may be different, and what is most important, the number of characters per pica may be different. Add to this the varying degrees of letterfit and wordspacing possible, and you can begin to see why you have to be extra-careful

when specifying type for phototypesetting equipment.

Therefore, before specifying type, check your supplier's catalog and character-count tables. If these are not available, then find out the kind of equipment the copy is to be set on. (Too often the designer will use a character count for equipment A when his copy is being set on equipment B.) Then, if you don't have a type specimen book for that particular piece of equipment, ask the typographer how many characters set to the pica. Then specify the type.

JAMES CRAIG

# The dynamic phototypesetter

Pacesetter . . . constantly improving—in reliability, quality of output and its productive capabilities.

The evolution of the Pacesetter has been one of adaptation to user requirements. Initially it became the standard to which all second generation phototypesetters were compared, with its unequalled font/size ranges, mixing abilities, programmability and its reputation for "running the longest with the least maintenance." Today, there are 25 useroriented models that fit all composition requirements and budgets, including those of the most discriminating typographer. Here are but a few of the more recent improvements that are standard or optionally available with the Pacesetter line to make it unsurpassed in productive capacity and output quality.

Compare the Pacesetter with any other phototypesetter . . . today.

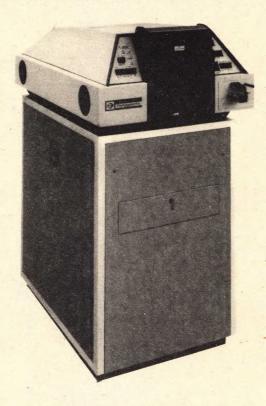
Write or call for all the details.

Expanded Type Library - More than 1000 typefaces including the latest contemporary and royalty faces.

Standard and Segmented Matrix Discs -Now user has choice of standard 4,8, or 16 font discs that never wear out or change character alignment; or individual 108character segments for Mark 1.

**Exposure Control - Programmable control** of exposure by user permits optimum density for all typefaces in font dress (e.g. light scripts with heavy display). New fast on-off flash control increases crispness of character definition.

Reverse Leading - Up to 22 inches is standard on all models.



:4	More 1 Mark 2 Mark 3			
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x-height

hpx GARAMOND

hpX BODONI

NOX CENTURY EXPANDED

hpx

HELVETIC

The x-height is the height of the lowercase letter exclusive of ascenders and descenders. Although this is not a unit of measurement, it is significant because it is the x-height of the letter which conveys the visual impact of the type size. The four samples set shown here are all 10-point, yet see how much smaller the Garamond appears in relation to the Helvetica. Furthermore, it is the x-height, along with line length, rather than the point size that dictates the proper amount of linespacing: the Garamond, with its small x-height, certainly requires less linespacing than the Helvetica, with its large x-height. One reason for the popularity of faces with a large x-height is that they permit use of a smaller size without sacrificing legibility or readability and thus enable more copy to fit a given space.

The x-height is the height of the lowercase letter exclusive of ascenders and descenders. Although this is not a unit of measurement, it is significant because it is the x-height of the letter which conveys the visual impact of the type size. The four samples set shown here are all 10-point, yet see how much smaller the Garamond appears in relation to the Helvetica. Furthermore, it is the x-height, along with line length, rather than the point size that dictates the proper amount of linespacing: the Garamond, with its small x-height, certainly requires less linespacing than the Helvetica, with its large x-height. One reason for the popularity of faces with a large x-height is that they permit use of a smaller size without sacrificing legibility or readability and thus enable more copy to fit a given space.

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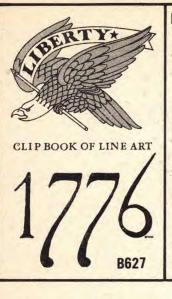
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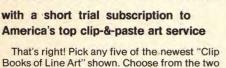












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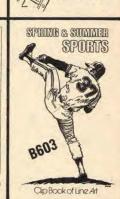


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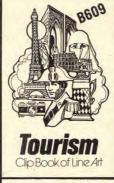


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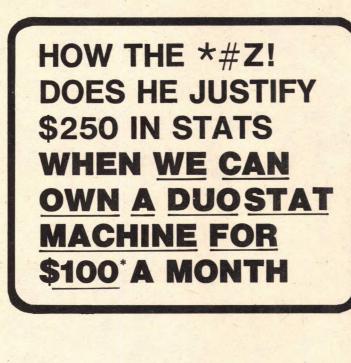
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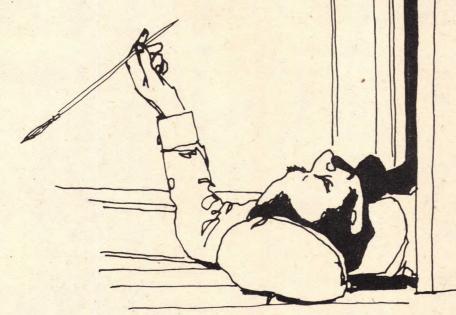
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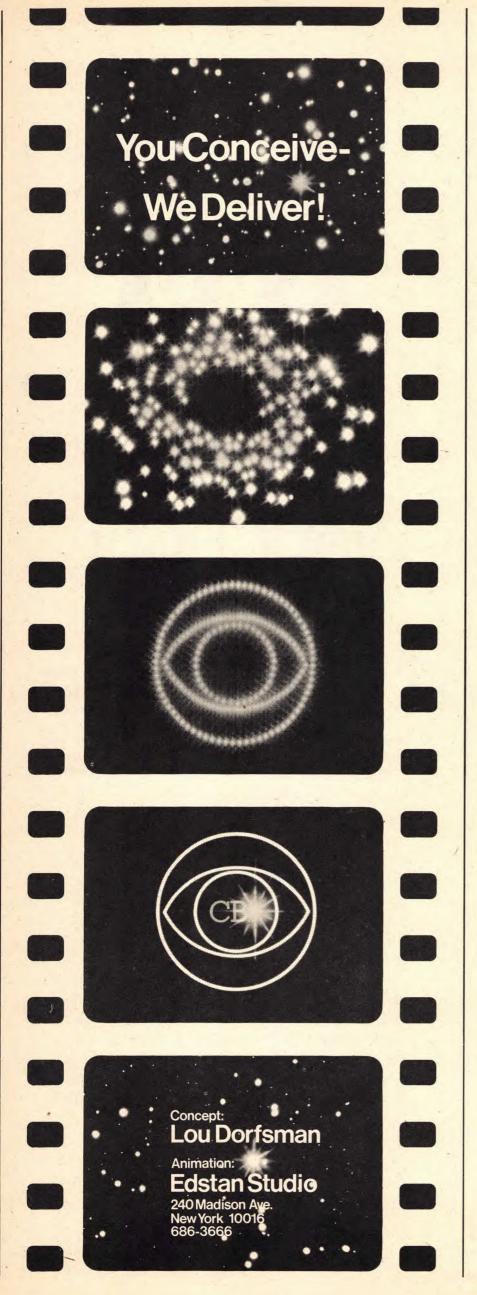


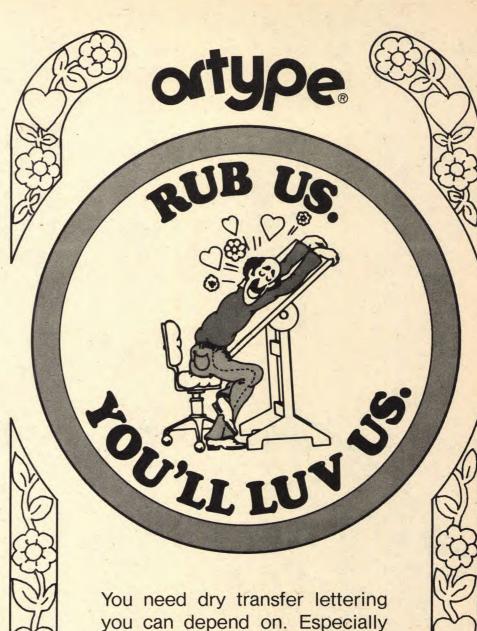
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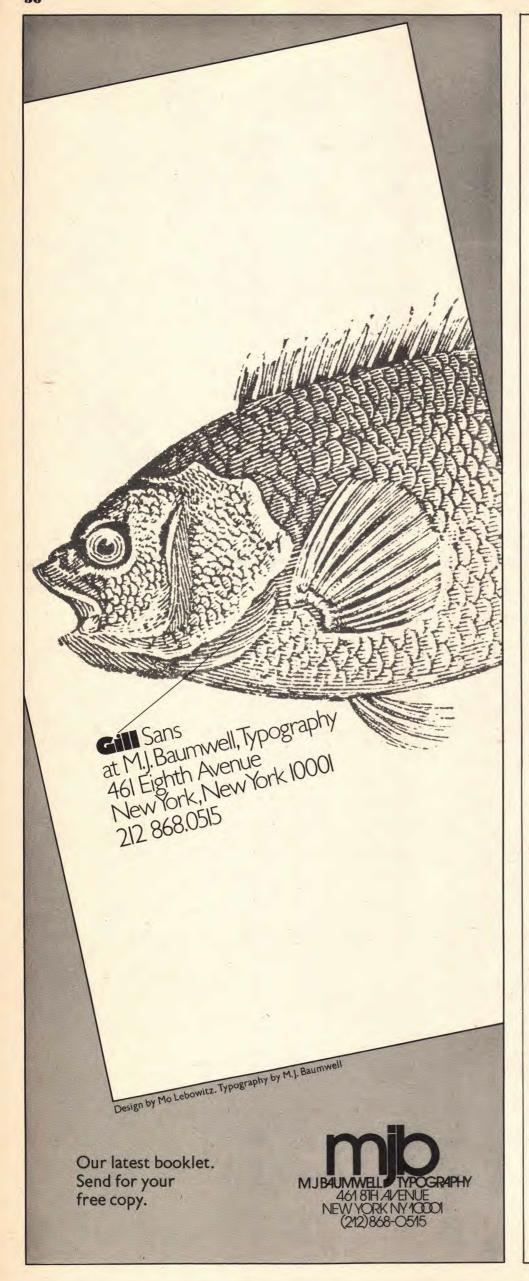
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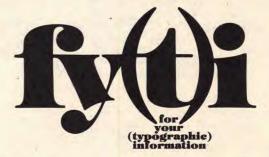
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Using the above space guide will not only solve individual letterspacing problems, but it will generally improve communication between designers and typographers.

Adapted from James Craig's Production for the Graphic Designer



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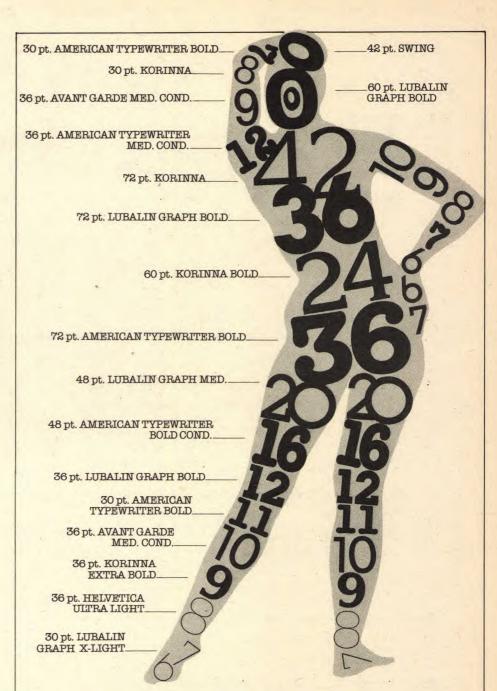
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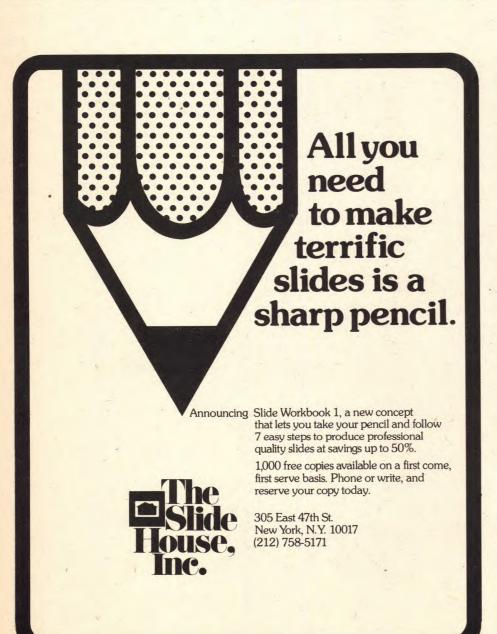
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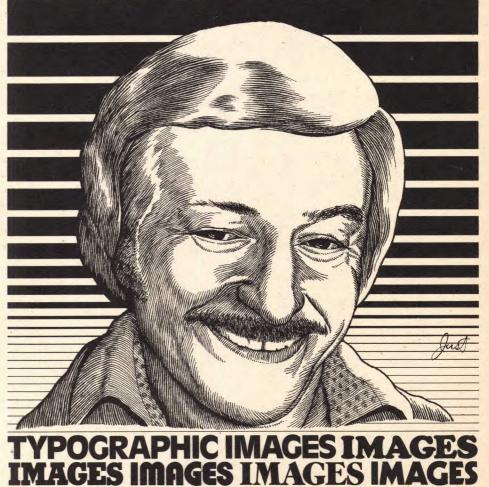
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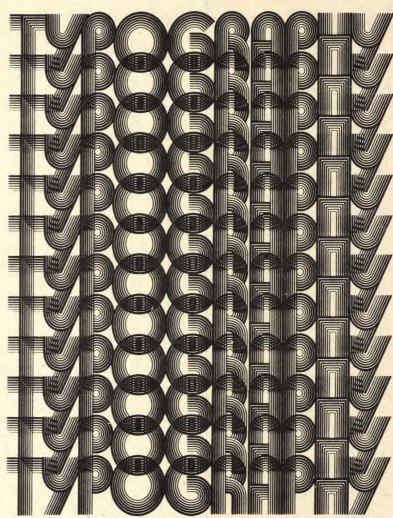
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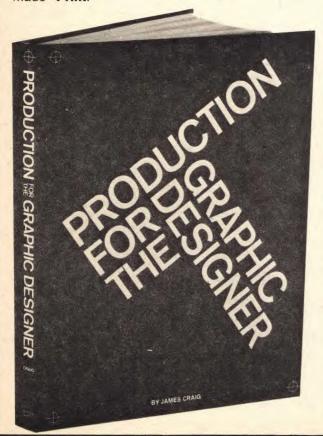
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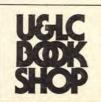
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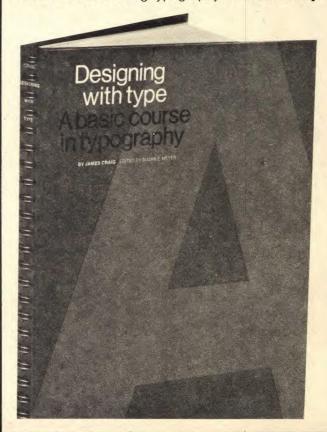
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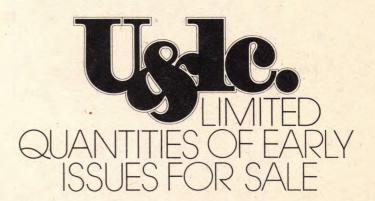
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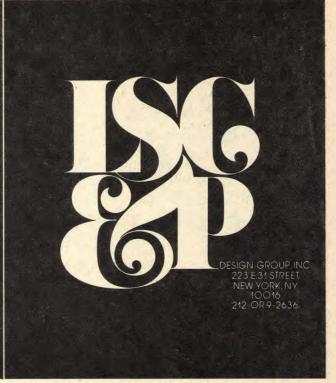
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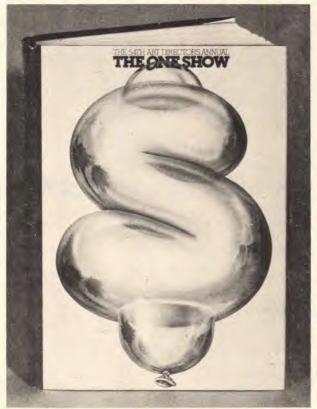


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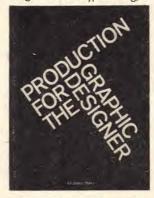


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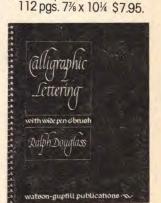
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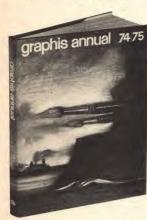


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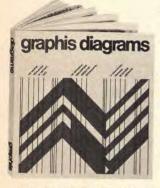
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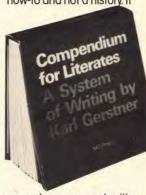
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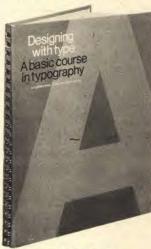


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